



THE PIÑATA PRIMARY

Jerry Brown Is Going to Try to Whack a Big, Tempting Target Named Bill Clinton in Next Week's Showdown

BY JOE KLEIN



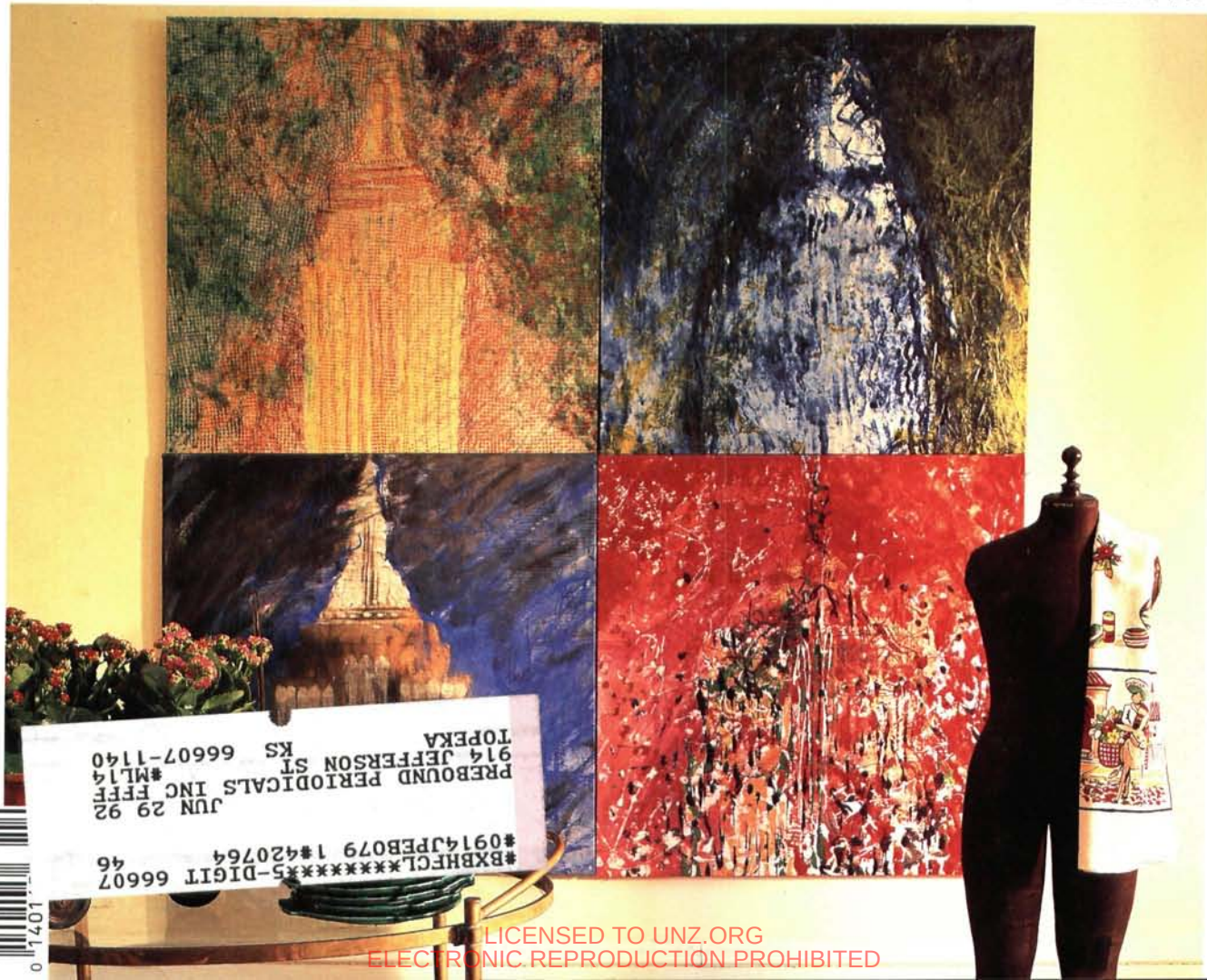
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HOW CREATIVE PEOPLE LIVE • BY MARILYN BETHANY



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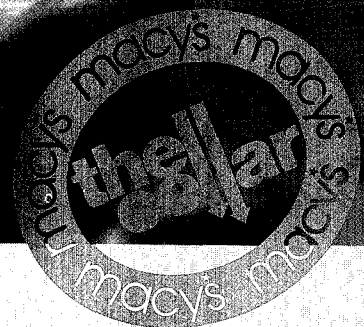
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BY JOE KLEIN

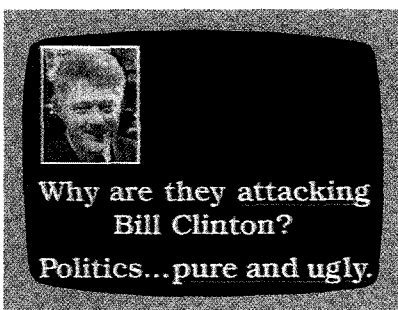


Little people with big sticks are taking whacks at Bill Clinton. In New Hampshire, it was Gennifer Flowers—in a sad affair that Joe Klein called the bimbo primary. Later came questions about the draft, and country clubs. Then, in Connecticut, it was Jerry Brown: the mad monk of the Democratic Party. His narrow victory was another distraction. Klein tallies the aftermath . . . and starts thinking New York.

36 Selling Clinton

BY EDWIN DIAMOND

The selling of Bill Clinton has become an industry unto itself. *New York's* media critic, Edwin Diamond, studies Clinton's attack. This week, the show arrives in New York: TV ads to help you forget Connecticut. Geared to the video-literate, they're short, slick, and big on specifics. The Plan.



40 Interiors: The Eyes of New York

BY MARILYN BETHANY



The eyes of Gotham are its tastemakers. They speak a silent language: one of comfort and refinement. Here, some visual folk have you in for a look. In the Flatiron district, a loft becomes a cartoon. On Central Park West, a family plays with a blackboard (left). And way uptown, a photo editor finds wilderness.

68 Who Is This Sky?

BY DAVID BLUM

On Broadway, he starred in *Grease*. For a *Long Day's Journey Into Night*, he got a Tony nomination. Then Peter Gallagher (right) did sex, lies and videotape—the flick of the eighties. So why don't you know him? Why isn't he playing Batman or something? "If I based my life on commercial acceptance," he says, "I'd have a .45 to my head." Next, it's *Guys and Dolls*. And *The Player*, for Robert Altman. Maybe this time.

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An agency that markets the unmentionable—tastefully, intimately, and with little pizzazz.

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At Christie's, James Audubon takes flight. So do the Wright brothers.

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The dreary *Basic Instinct* is just another fatal attraction for Michael Douglas.

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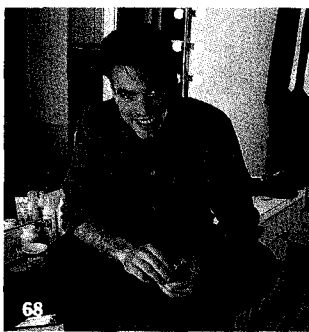
In the works of William Harnett, what you see isn't always what you get.

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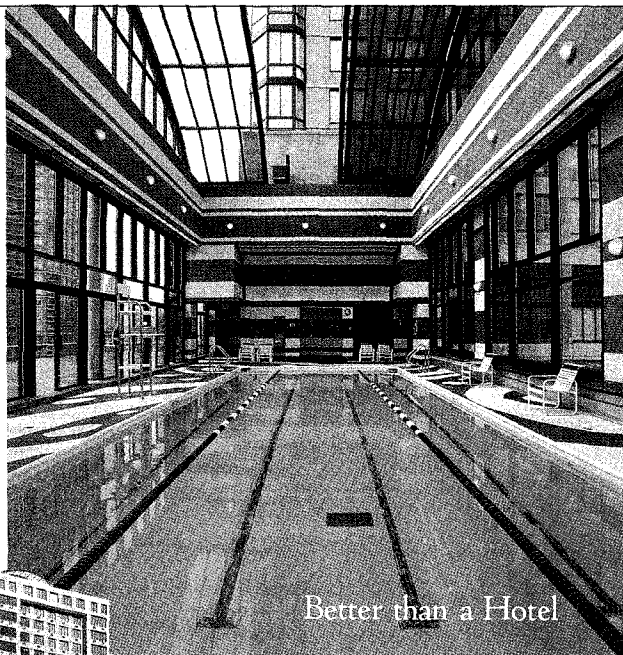
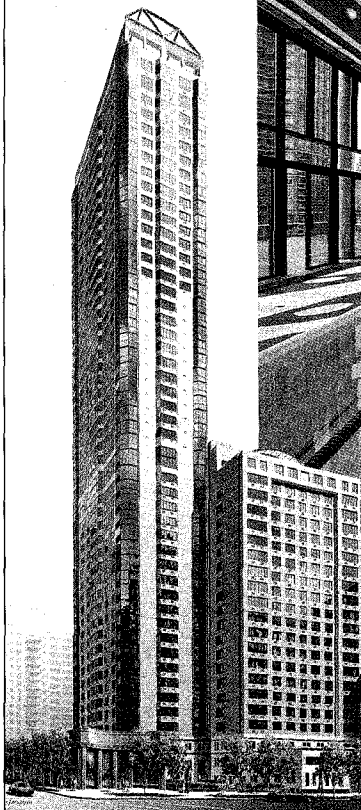
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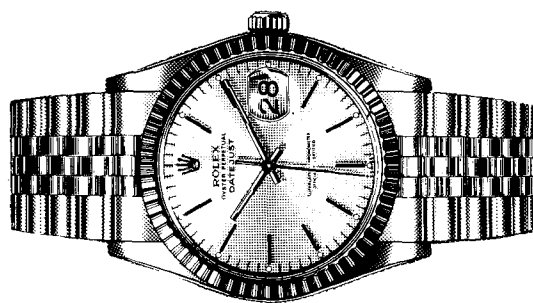
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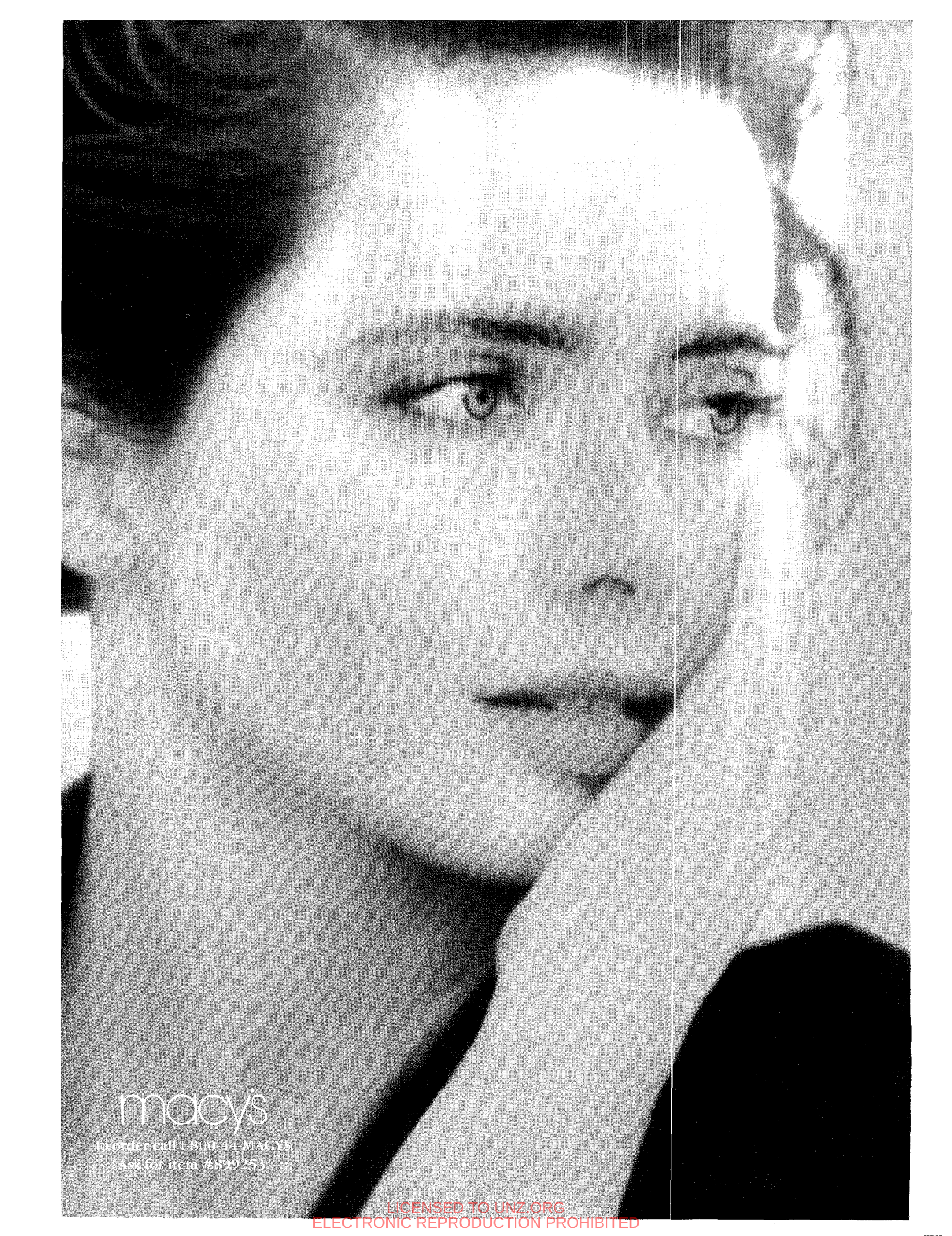
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LETTERS

Copping Out

AFTER READING "COP STARS," BY ERIC POOLEY [March 16], I decided that the problem with this crazy old world of ours is that people are disillusioned about their roles in life. As a result, we find police officers who want to be actors, athletes who want to be drug abusers, and idiots who want to be president. My question is simple: If we're all so unhappy with what we've become, how did we get there in the first place?

Angelo Casarola
 Matawan, N.J.

IN HIS ARTICLE ON "COP STARS," ERIC POOLEY states that Sonny Girard, author of *Blood of Our Fathers*, is "in hiding." Far from hiding, Sonny lives openly in both Beverly Hills and New York and has made appearances on *Geraldo* and many other television shows. The reason for his pseudonym? Sonny Girard is shorter and looks better on a book cover than his real name, and Sonny intends to have his name legally changed to avoid all the confusion.

Doug Grad
 Associate editor
 Pocket Books
 Manhattan

Eric Pooley replies: Sonny Girard may live openly, but he's hiding from his past: He won't divulge his real name, his old crime-family affiliation, or any details of his former life of crime.

Murder, He Wrote

ENOUGH COWARDICE. ENOUGH SILENCE. Enough death. Enough lies. Anyone who knows or should know he or she is HIV-positive and remains silent is a murderer. Poor Tina Chow was not a lost angel; she was a murdered angel ["Lost Angel," by Michael Gross, March 2].

Stephen Short
 Manhattan

TB Jeebies

IN HER EXCELLENT ARTICLE "Q & A ABOUT TB" [March 23], Janice Hopkins Tanne states that "last year, New York City required skin-testing of all students newly entering public, private, or parochial schools." What she didn't say was that, according to official New York City Department of Health and Board of Education statistics, 44,496 children out of a total of 131,371 new admissions

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.

in the 1990-1991 school year do not appear to have received their mandated physical examinations and immunizations. The Board of Education's refusal to exclude from schools the thousands of children who have not yet been TB-tested has put our children and teachers in serious peril.

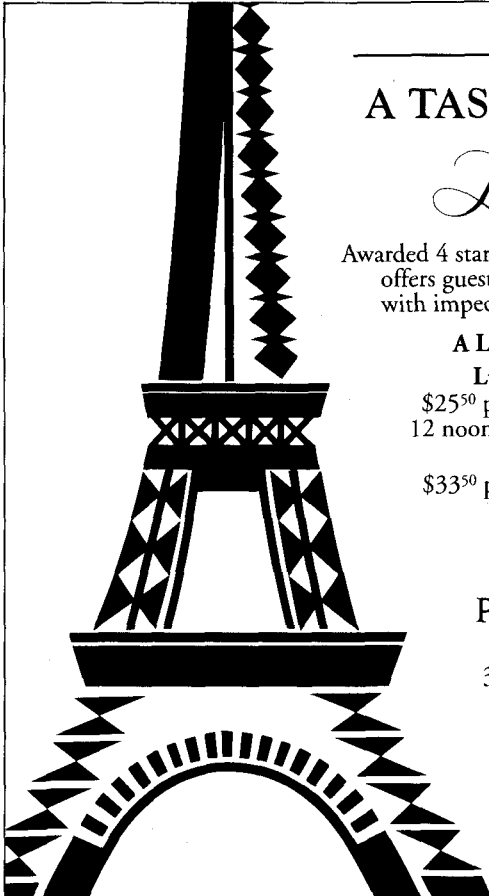
The school health program, which the Department of Health proposed to eliminate (and which was saved only by a lawsuit and partial funding by the City Council), is pitiful and inadequate. In the midst of this tuberculosis epidemic, the Department of Health and the Board of Education are virtually ignoring children's health needs. As a first step, mandatory TB testing of *all* 1 million schoolchildren (instead of just children first entering school) and proper follow-up for the estimated 70,000 children who will test positive for TB, as well as the at least 7,000 of that number who have or will probably develop active TB, is indicated now. To attack this epidemic aggressively requires not only a substantial influx of moneys but determined leadership by the Department of Health and the Board of Education.

Barry Liebowitz, M.D.
President
Doctors Council
Manhattan

The Parent Trap

YESTERDAY I WAS CONTEMPLATING SEEING A shrink, but one look at your cover photo for "The Graying Yuppie" [by Stephen M. Pollan and Mark Levine, March 9] made me feel better. My 81-year-old mother, who has typical, limited middle-class resources, recently told me about her perfect retirement plan: She'll stay in her condominium as long as she can, go to a good retirement home for about five years (as long as her resources will last), and then, when the money runs out, commit suicide. "No nursing home for me!" she says. Her biggest complaint about the homes? The overpowering smell of urine. This complaint has been repeated to me by various friends with parents in these homes. On the other hand, other friends swear their parents are in lovely nursing homes, completely smell-free. Could the difference be the cost? Why doesn't the state mandate better conditions?

I had been trying to persuade my mother to begin Medicaid planning now, and even took her to an elder-care lawyer to discuss the matter. But she had a lot of trouble understanding the legal issues and kept inquiring what a trust was, despite continued explanations from both the lawyer and myself (I did not want to ex-



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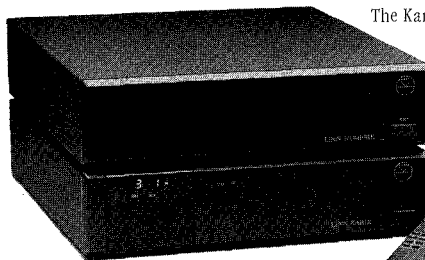
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pose her assets to my potential liabilities). I have tried to explain that I don't want my mother to take advantage of Medicaid in order to obtain her funds; I want to preserve her funds to purchase additional care for her if needed. Unfortunately, my mother lacks the ability (whether emotional, intellectual, or both) to take charge of her life. When he was alive, my dad made her decisions. Now she is lost without him, unwilling to trust my advice and unable or unwilling to obtain any on her own.

It is time for all of us yuppies to figure out why it should cost at least \$8 an hour for caregivers in the home when unemployment is at an all-time high, welfare rolls are bursting, and able-bodied people are homeless. Something terrible has happened to supply and demand. Surely it is time to put our unemployed, our sane and sober homeless, and our welfare and food-stamp recipients to work taking care of our parents.

Name withheld
Fort Lauderdale, Fla.

Stone Cold

AM I THE ONLY ONE WHO FINDS THE DEBATE about Oliver Stone's movie a bit tiresome ["The Big 'Lies' of JFK," by David W. Belin, February 17]? While historical debate is intriguing and crucial for scholarship, I find it curious and irritating that so many Americans are suddenly fascinated with Stone's conspiracy theory, which has certainly been around as long as Kennedy has been dead. Where were all these history buffs hiding for the past twenty years?

Furthermore, anyone who disagrees with Stone's theory should not blame him for his position or his means of presentation. As a filmmaker, he has the artistic freedom to say whatever he wants in whatever way he likes. After all, bias is an unavoidable presence in any film, and the responsibility to decide what is believable lies with the audience. Above all, I find it quite disheartening that it takes a movie to make people think, and the upheaval *JFK* has caused points to nothing other than the simpleminded nature of our society. If popular culture is the only impetus for widespread scholarly debate, then what is this world coming to?

Emily Harrison
Philadelphia, Pa.

Young Doctors in Love?

JANICE HOPKINS TANNE'S ARTICLE ON "THE Best Doctors in New York" was interesting and enlightening [November 11]. The only information that was missing was the marital status of each doctor! Perhaps Tanne could add a Part IV to her three-part medical series?

Jill Paley
Rhoda Pearl
Manhattan

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INTELLIGENCER

BY JEANNETTE WALLS

DEBORAH TO DO LOCAL TV?...UNCIVIL WARS...WRITER'S CRAMP...CANINE RATINGS

NORVILLE TO READ NEWS ON CHANNEL 7?

Is Deborah Norville headed for the local evening news?

Insiders say WABC-TV is wooing the former *Today* anchor, who has a nationally syndicated radio talk show on ABC. The word is that executives at the station want Norville to appear with Bill Beutel, who is said to have clashed with his current co-anchor, Susan Roesgen. It's not clear what Roesgen's role would be.

A WABC-TV spokeswoman wouldn't comment, and Norville's spokesman denies the story. "Basically," he says, "that's not true."

THE UPS AND DOWNS OF THE GUTERMANS

Real-estate tycoon and art collector Gerald Guterman has filed for divorce, and social types are buzzing about his split from his wife of twenty years. A friend of the develop-

GEORGE PUTS BUSH BOWSER ON DOG DIET

George and Barbara Bush are discussing a weighty issue at the White House—a dog. Ranger, the Bushes' springer spaniel and the son of Millie, has been putting on too many pounds.

"The president sent out a memo to everyone asking them to stop giving Ranger snacks and treats," says a source. "But that didn't help, so the Bushes resorted to hanging a sign from the dog's collar that says, PLEASE DON'T FEED THIS DOG. It's just a piece of cardboard with the lettering done in black marker."

Ranger apparently gets to take the sign off for photo opportunities.

The White House had no comment.

er's estranged spouse says that Linda Guterman has filed for personal bankruptcy and that she and the couple's two teenage sons are living with a friend in Aspen. "She co-signed for his loans," says the friend, "and when some of his investments went sour, the creditors took off after her, to the tune of \$30 million. Meanwhile, he's doing business and is driving a Rolls-Royce."

Linda Guterman's lawyer, Norman Sheresky, says the developer is now asking her for support: "His suit redefines the word *chutzpa*." Gerald Guterman's lawyer, Irwin Brown-

stein, has a different version: "Mr. and Mrs. Guterman were relocating. When he tried to move in, he was told he was not welcome. . . . The marital assets were in her name, and he's asking for equitable distribution."

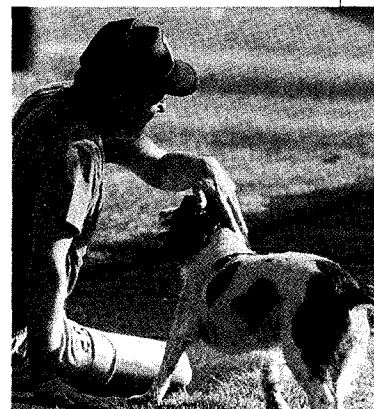
SOLARZ AIMS FOR SOLAR PLEXUS

Representative Stephen Solarz, who is among those implicated in Congress's check-kiting scandal, is taking a humorous approach to all the criticism. According to a source, at a party for the legislator's twenty-fifth wedding anniversary, held two weeks ago, Solarz stood up and said that he didn't know what would happen in the next election, "but if I lose, I could always get a job as a bouncer." The Brooklyn congressman is accused of having bounced 743 checks at the House bank, a figure he disputes.

"I was not [at the party]," says a Solarz spokesman. "He has said . . . that the husband of one of his employees has made [the same] observation."

A WEBBER SUIT: WHO WRITES THE SONGS?

Did Andrew Lloyd Webber steal the title song from his hit musical *Phantom of the Op-*



GEORGE BUSH WITH RANGER



DEBORAH NORVILLE



STEPHEN SOLARZ

ALICE MAYHEW DOFFS A PANAMA SPAT

The National Writers Union has filed a grievance against Alice Mayhew, charging that the Simon & Schuster editor "seriously mistreated" one of its members.

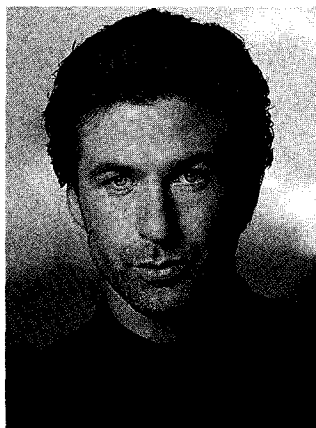
In 1988, Mayhew signed up Nita Renfrew and Kevin Buckley to write a book on Panama. According to the Writers Union, Buckley seemed to show little interest in the project and eventually withdrew; Renfrew notified Mayhew that she'd continue without him. But Mayhew later rejected Renfrew's manuscript and asked her to return the advance, forcing her to file for personal bankruptcy. The Writers Union says Mayhew "secretly signed" a contract with Buckley that would pay him for writing the book. Simon & Schuster released Buckley's *Panama: The Whole Story* last year.

The union has sent a letter to Mayhew, threatening legal action on Renfrew's behalf. "We take this situation very seriously," says Philip Mattera, the union's grievance officer. "We were shocked by [S&S's] arrogant, two-paragraph response."

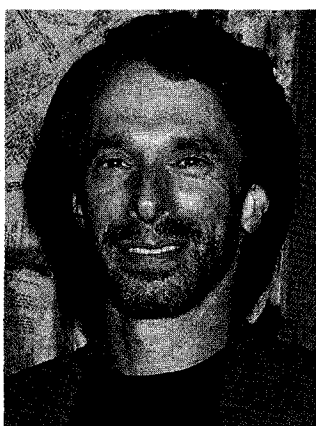
Buckley laughed when told Renfrew's version of events, and a Simon & Schuster spokesman says the claim has "no basis."

ASSOCIATE EDITOR: DEGEN PENER

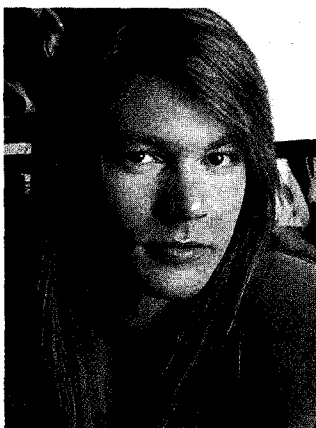
REPP MUSIC...WHAT FRIENDS ARE FOR...AN AXL TO GRIND...THE BARE FACTS ON BALDWIN



ALEC BALDWIN



JERRY BRUCKHEIMER



AXL ROSE

era—or did someone steal it from him? In 1990, songwriter Ray Repp sued the British composer for at least \$1 million, claiming that the tune had been copied from a 1978 religious song of his called "Till You."

"The melodies were similar, but it didn't make sense, because the song hadn't been played in England and Webber had no access to it," says Webber lawyer Leonard M. Marks of the New York firm Gold, Farrell & Marks. "We were studying Webber's music and went through his earlier works, and we discovered that 'Till You' is virtually identical to a song used in *Joseph and the Amazing Technicolor Dreamcoat*, which Webber wrote in 1967. So we've turned the tables, and we are countersuing Repp for \$250,000."

Repp's lawyer says the suit has no merit, and he calls the countersuit a "tactical maneuver."

BRUCKHEIMER LOOKS OUT FOR NO. 2

Jerry Bruckheimer has been going to the mat for partner Don Simpson. The co-produc-

STELLA'S FELLA DOESN'T BLANCH AT NUDITY

Alec Baldwin recently had an undressed rehearsal. The *Hunt for Red October* actor offered to try out some of the scenes from *A Streetcar Named Desire* in the nude—but was ultimately rebuffed. The Tennessee Williams drama, which also stars Jessica Lange, opens April 12.

"Alec is really good in the play and had an idea to do certain scenes buck naked," says a source. "He thought parts like the one where Stanley Kowalski rapes Blanche DuBois would be more powerful that way. They went ahead and tried it in a closed rehearsal. Unfortunately for all of us, the brass chickened out, and it looks like he's going to be wearing something in all the scenes."

er of *Top Gun* and *Beverly Hills Cop* got an advance copy of *The Club Rules: Power, Money, Sex, and Fear—How It Works in Hollywood*, by Paul Rosenfield. According to the book, Bruckheimer "keeps a lid on his partner Don Simpson's extravaganzas—sort of." When Bruckheimer saw the passage, he asked the author to "soften" the statement, according to a source, who says, "He told Rosenfield that Don has 'taken such a beating from the press.'" The author wouldn't change the passage, says the insider, but did agree to correct an error that Bruckheimer pointed out: Simpson spends 50 days a year—not 100—at the exclu-

sive Canyon Ranch resort.

"Any inaccuracies we find about ourselves we're happy to correct," says Bruckheimer, who "can't recall" asking that any parts be softened.

NEWS AND NOTES FROM ALL OVER

WHAT'S COOKING AT CROWN?: The wife of Random House chairman Alberto Vitale is doing a cookbook for the company's Crown division. Gioietta Vitale's first book, *Riso: The Undiscovered Rice Dishes of Northern Italy*, will be published in October.

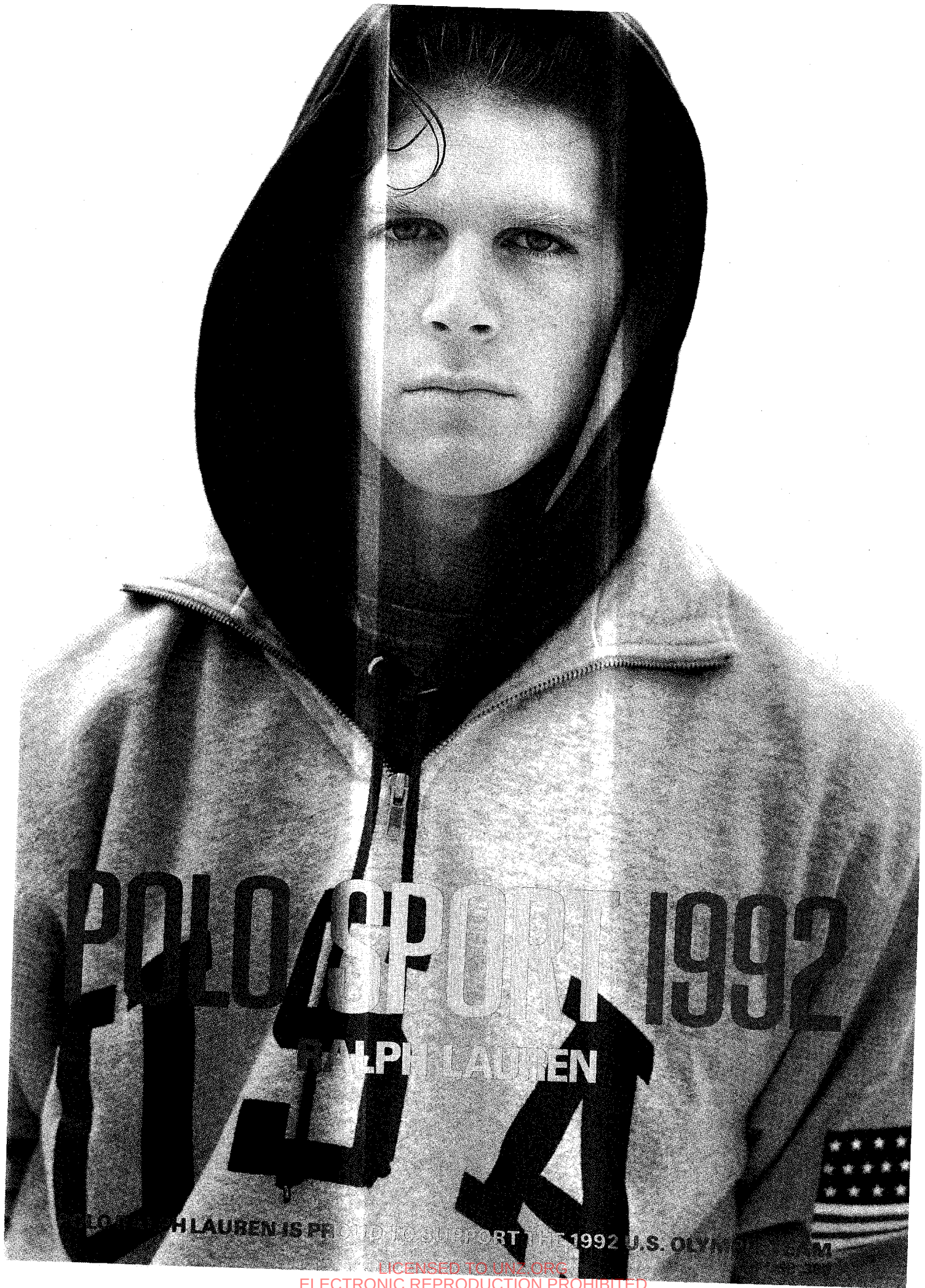
CHOW AND CHARITY: The American Foundation for AIDS Research will auction some of the late Tina Chow's jewelry at a benefit April 13 at the Pierre hotel. "Prior to her passing, Tina Chow donated three pieces. Most people donated one," says Cartier chairman Ralph Destino, an organizer of the event, which will include a special tribute to Chow. "I took that to be a statement about her own commitment."

SOUTHERN EXPOSURE: Joan Plowright, the widow of Laurence Olivier, is up for the lead role in the television version of the hit play and movie *Driving Miss Daisy*, says a source. Robert Guillaume, who played the butler in *Benson*, is being considered to play Hoke, the chauffeur.

ROSE GOES GUNNING FOR GOOD COVERAGE

Axl Rose is having a little fun with the media by playing one interviewer off the other. The controversial lead singer of Guns N' Roses has been talking to producers at Maria Shriver's *First Person* and to 20/20's Barbara Walters about an interview. "Both Barbara and Maria want to interview him, but they're both insisting on exclusivity," says a source. "So he's trying to extract promises and conditions from each of them and will grant the interview to whoever gives him the best deal."

Earlier this month, the rock star angered some print journalists with his peculiar behavior. "A number of publications had been trying for months to profile him," says an insider. "Suddenly, Bryn Bridenthal [Rose's P.R. woman] called them all and said anyone who phoned in the next hour could talk to him. *Vanity Fair*, which was considering putting him on the cover, couldn't get hold of its writer in time. One of the few publications that could was *Musician*." Says a *Musician* editor, "It's not really that sinister. Axl Rose read a profile of him in *Rolling Stone* that he had been nervous about. He felt really good about it and told Bryn, 'Hey, I'm in the mood to talk.'"



POLO SPORT 1992

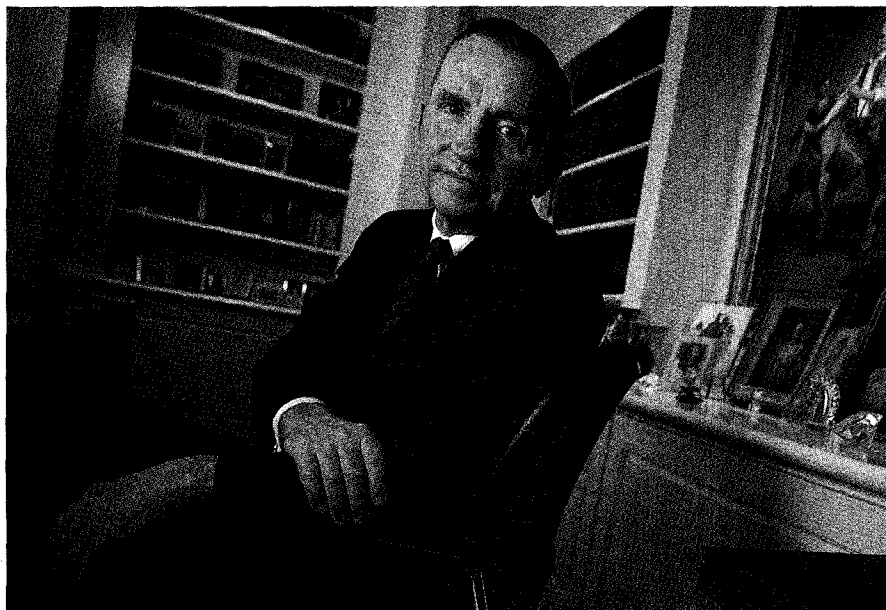
RALPH LAUREN

POLO RALPH LAUREN IS PROUD TO SUPPORT THE 1992 U.S. OLYMPIC TEAM

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The Bottom Line/Christopher Byron

COW-COUNTRY CUOMO



TAKE NO GUFF: Perot would be a right-wing counterpoint to Jerry Brown.

H. ROSS PEROT'S SORT-OF CANDIDACY

"WE CAN'T LET OURSELVES GET bogggggged down," said the speaker, dragging the word out as if it were some kind of hideous verbal gum. "If we worry about endless evolutionary meetings, we'll never get Ross on the ballot."

The scene was a packed conference room at an advertising agency high above West 42nd Street, and the occasion was the inaugural meeting, one evening last week, of what may turn out to be either nothing at all or the start of one of the oddest presidential campaigns in memory: the drive for the White House by Texas billionaire businessman H. Ross Perot.

In case you haven't heard, Perot is running for president—sort of. It's the Texarkana-born mogul's latest, if least decisive, headline-grabbing challenge, and true believers are already rallying to his cause.

Perot has no program or platform, but that doesn't matter—his delivery is what counts. He talks breezily about government as a McLuhanesque "electronic town hall." In it, voters all across the country would be linked to Congress and the White House in a kind of enormous C-SPAN network, ever ready to vote thumbs up or down on whatever proposal—from defense spending to health care—was being debated that day.

Perot speaks with equal glibness about the need to shake up business management, as if a mere snap of the fingers from the right leader could bring corpo-

rations across America rocketing to attention. In one recent speech, he put it this way: "I want you guys who run these companies to get out of the country clubs, get off the golf course, get out of your jets, and get down there on the factory floor seven days a week, and don't come out until it's done!"

Perot makes it sound easy because the world he conjures is in fact free of all politics—a world of pure, blind, almost paramilitary obedience. Indeed, when one really gets down to it, the true appeal of Perot is not his "positions" on the "issues" but what can best be described as his out-and-out "attitude."

With Perot, one gets an "I take no guff" view of politics that is just a little bit smart-alecky—call it Cow-Country Cuomo—and 100 percent self-confident and disdainful of "the process." As a result, Perot has emerged almost overnight as a kind of interesting new "personality" figure on the campaign scene—the man the media can turn to now that folks are growing bored with Pat Buchanan as a right-wing counterpoint to Jerry Brown. Here is someone who can crystallize and express voter disenchantment with politics in general and George Bush in particular.

It's hard to tell whether Perot is serious about this latest declared ambition or is simply basking in the adulation that is welling up around him. Either way, he presents an extraordinary spectacle: the first nonparty candidate rich enough—

and well enough known—to stand a chance of surpassing George Wallace's 1968 total of 9.9 million votes and becoming the most successful third-party candidate in the nation's history.

In his time, Perot has taken on some Texas-size challenges, and he has hardly been timid about doing so, either. Between 1962 and 1968, Perot parlayed a \$1,000 investment in a start-up computer firm, Electronic Data Systems, Inc., into a \$200-million personal fortune, then saw it grow in the following two decades into more than \$2 billion.

In 1969, Perot became known for more than his wealth when he chartered two planes and flew to Hanoi in a failed effort to gain the freedom of American POWs held in North Vietnam. In 1979, Perot's larger-than-life stature swelled even more when he sent a commando team into Iran to recover two EDS executives held prisoner by the ayatollah—an exploit immortalized by Ken Follet's *On Wings of Eagles*.

By the mid-eighties, Perot had become probably the best-known—and certainly most outspoken—businessman in America. His bad-mouthing of Roger Smith, chairman of General Motors, of which Perot was the largest shareholder, became a soap opera that played for years, until G.M. finally paid Perot \$743 million to buy back his shares and get him to go away.

So, having done all that, Perot now apparently wants to be president—in a manner of speaking. As far as the action in New York is concerned, the situation began to develop about a month ago, when Kurt Koenig and Charles Donnelly, two men in the advertising business, happened to see Perot sound off on the *Larry King Live* show on CNN. What Perot said was, "If folks out there in America wanted to go to the trouble to register him as a presidential candidate in all 50 states, then he'd be happy to run against any and all bozos currently in the field."

Koenig and Donnelly had been fans of Perot's for a long time; they liked his Eagle Scout seriousness, his can-do attitude. So when they heard Perot say—right out loud on TV—that he'd be willing to run as an independent in November, the two men leapt into action.

"We sent Ross a letter saying we'd like to organize to get him on the ballot in New York State," says Donnelly, "and his office in Dallas telephoned back, saying, 'Fine, go right ahead.'"

Perot's appearance on *Larry King Live* brought similar requests for permission to

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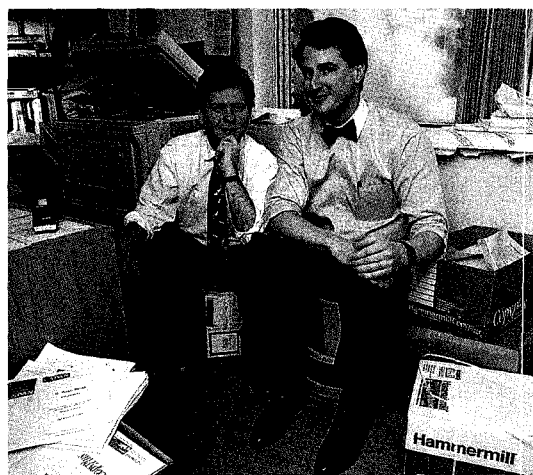
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organize from elsewhere around the country, and before anyone quite realized what was happening, a bandwagon had begun to roll. People from the *Today* show got wind of the action; when they called Perot's office in Dallas, they were directed to Koenig and Donnelly for some local comment in New York.

Soon, a news crew was turning up to shoot location interiors at Koenig and Donnelly's firm, Castagne Communications, which was going to be headquarters for the New York group. A few days later, the two men placed an ad in the New York *Times* announcing the formation of a Ross Perot for President committee. The ad was picked up by C-SPAN, generating yet more publicity.

"It all happened so fast," said Donnelly last week. "Now we've got people phoning up from all over the country."



FAN CLUB: Koenig and Donnelly.

All of which explains how it came to pass that some 60 hearty souls turned up at Castagne Communications last week for the inaugural "Let's get organized" meeting. The goal: to begin making arrangements to round up 20,000 signatures of registered voters—as required by New York State election law—to get Perot on the ballot in November.

As might have been expected in a get-together for a man whose appeal leans strongly to the right, nearly all the faces in the room were white, and they belonged mostly to men. Beyond that, it was impossible to generalize. There was a man in dungarees who had driven down from Rockland County. There was a college professor from CUNY. And there was even an old coot in a sailor's hat who interrupted the proceedings at one point to speculate on whether Perot had his eye on 1992 or maybe 1996.

There was also a face or two that looked like it might have belonged to a ringer.

"I'm just a volunteer here like everyone else," said a man who was introduced as "a lawyer from the Perot people." In fact, the man was Thomas Barr, a senior part-

ner and chief litigator of the midtown law firm of Cravath, Swaine & Moore. In the past, Barr had represented Perot in his tangles with General Motors, and now he had come to hold forth on the barriers created by New York State election law to independent candidacies such as Perot's.

As the folks in the room could soon see for themselves, those barriers are formidable. In some states, like Louisiana, getting on the ballot can be as simple as paying a \$500 fee or filing 5,000 signatures, whichever is easier. But according to the New York State election law, which was plainly drafted for the purpose of discouraging nonparty candidacies, Perot's name cannot be placed on the ballot until he submits 20,000 names of registered New York State voters. At least 100 must come from each of any sixteen different congressional districts statewide.

Unfortunately, the law further provides that Perot cannot begin collecting the signatures until July 7. Moreover, the petition must be completed by mid-August. Worse still, no one who votes in the primaries can thereafter sign a petition. Finally, if any petition-passer is not himself qualified to sign the document, then the entire petition he or she passed will itself be disqualified, even if all the signatures on it are valid.

The result of all this? A narrow window of opportunity of just over a month, during which carefully selected Perot people need to pass petitions for names of only those individuals who

are registered voters but who failed to vote in the primaries.

"John Anderson did not succeed in getting himself qualified as an independent in New York," warned Barr, speaking of the difficulties encountered by the most recent person to attempt a nationwide third-party candidacy, in 1980. "He wound up running in New York on the Liberal Party line."

Yet daunting though the law might have seemed, no one in the room appeared particularly discouraged. "Why go for 20,000 only?" said Kurt Koenig as he surveyed the enthusiastic faces gazing back at him. He began ticking off the satellite offices being opened in Syracuse, Albany, Buffalo, and Binghamton. "We've already gone from 500 volunteers statewide to more than 1,000. This is penny-ante stuff. We can go for 50,000 signatures, or even 100,000."

"Right," chimed in the old geezer in the sailor's hat. "It all depends on how many people have faith." From such sentiments may emerge the next president of the United States—or just a lot of frustrated voters who wind up in November more angry and disillusioned than ever.

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DELICATE MATTERS

CADWELL DAVIS TAKES ON TABOOS

BENETTON AND JOVAN AREN'T THE ONLY ones pushing the limits. Fifteen-year-old Cadwell Davis Partners is doing it too. But while Benetton is showing a dying AIDS sufferer and Jovan's Musk fragrance offers sexy titillation, Cadwell Davis is provoking censors with talk of vaginal-yeast-infection medicine and moisturizers—"sensitive" (until recently, taboo) topics.

The agency's spots are not flashy or even very memorable. Nor are they the traditional romp-through-the-meadow-picking-daisies stuff. Rather, like its pioneering TV commercials for o.b. tampons in 1978, Cadwell Davis's spots for Gyne-Lotrimin yeast-infection medicine are straightforward, informational, and subdued. "Today there is important news on women's health," begins the personable spokeswoman. "A woman's body can go through a lot. Any gynecologist can tell you: becoming a woman, childbirth, vaginal yeast infections. It's important that now most women can cure their own recurrent vaginal yeast infections. Gyne-Lotrimin, prescribed millions of times by gynecologists, has just become available without prescription, full strength, so women can immediately begin their cure. . . ." This is followed by the tag line "Early Treatment. Early Cure. Gyne-Lotrimin."

Another spot simulates interviews with former sufferers. In a third, a young woman describes her doctor's diagnosis of the condition and her relief at Gyne-Lotrimin's easy cure. "We're tasteful and intimate as well as aesthetic," says Herman Davis, Cadwell Davis's chairman and creative director. The campaign was devised, researched, and tested in a record five months.

Gyne-Lotrimin had racked up \$22 million in annual sales—some 22 million yeast infections are diagnosed each year—but its name was virtually unknown to the public. The agency knew it had three months to bond the consumer to the brand name before Johnson & Johnson's Monistat 7—another antifungal agent, which had dominated the prescription market—entered the over-the-counter market.

"We had to balance efficiency with safety, authority with empathy, and heritage with newness," says Eliot Glazer, Cadwell Davis's chief operating officer.

"People perceive OTC products as weaker than prescription, so we hammered home full-prescription strength while assuring people of safety."

Though the name was long and hyphenated, had five syllables and twelve letters, and was hard to pronounce, Cadwell Davis stayed with it because it defined the product as gynecological. "That set the tenor for the campaign—'tell it like it is,'" says Glazer. "Rather than being sensationalistic, it actually desensitized the problem."



TREADING LIGHTLY: Gyne-Lotrimin, Dr. Scholl's spots.

Initially, the networks were apprehensive about having the word *vaginal* in the ads (Cadwell Davis had a backup campaign ready). They were equally tentative about introducing Gyne-Moistrin when that campaign started, in February. Vaginal dryness was hardly a hot topic among intimate friends, let alone on TV. From that very fear emerged the marketing theme: "A subject you may never have discussed with anyone," declares a print ad. In the TV spot, an anemone is wilting. Water is gently added and the flower revives, while a Chopin nocturne plays and a voice-over talks about a woman's sensitive body and its need for moisture. The

camera pulls back. Pearls and perfume complete the scene.

"We got these on the air by being insistent, tenacious, and persuasive, and by doing research," says Frankie Cadwell, president of Cadwell Davis. "Before the networks would approve o.b., we tested in Texas to make sure there was no adverse reaction. This time, we promised to kill the moisturizer spot if the public protested. Nobody did." Magazines were mollified by demure copy accompanied by beautiful reproductions of Ingres's *Grande Odalisque*, Velázquez's *Venus and Cupid*, and Cassatt's and Rembrandt's women bathing.

"All agencies promise the involvement of the top. We thrived because Cadwell Davis lived up to its promise," says Russell Elliot, vice-president of advertising and marketing communications at Schering-Plough, the maker of Gyne-Lotrimin. "Their two principals were immersed. No word, art-direction nuance, or photo composition is too unimportant to get their total attention." Gyne-Lotrimin's share rose from 6 percent in 1990 to 19 percent of the combined OTC and prescription markets in 1991, while, according to Glazer, Monistat's share stayed at 23 percent.

"Cadwell Davis continually challenges its own work," says Jan Rock, vice-president of marketing at Johnson & Johnson's Personal Products Company. "In 1990, they tapped into an important consumer mind-set for o.b." The tampon spots promise protection without waste from non-biodegradable applicators. Rock adds that "o.b.'s share has grown steadily—it's now around 8 percent. I believe Cadwell had something to do with it."

Cadwell Davis's emergence as the agency for sensitive advertising began in the mid-seventies, when Frankie Cadwell hit the road, lecturing that women were demeaned in ads. After advertisers substituted unrealistic superwomen figures, she took up the cause of aging. In 1980, she organized the pioneer cognitive-age study (now done annually) that discovered that most people over 50 feel ten to fifteen years younger than they are.

That crusade paid off when the American Association of Retired Persons awarded Cadwell Davis its *Modern Maturity* magazine account. The agency demonstrated—with whimsical cartoons—how to handle the subject of age. To Cadwell Davis, "AARP isn't just another account, it's a

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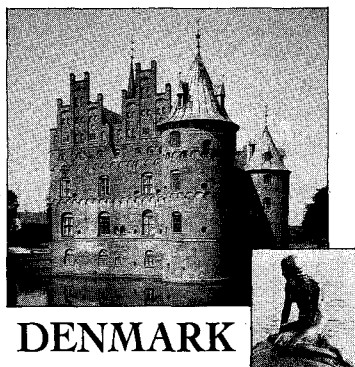
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mission. *Modern Maturity* isn't so much advertising-driven as mission-driven," says the magazine's ad director, Leda Sanford. "Herm and Frankie have a profound sense of the mature market honed from growing up with the AARP. They've added pizzazz and glitz without compromising AARP's basic conservatism."

"We now see the age-sensitive lesson is relevant to the rest of the country," says Cadwell. "Americans have grown up psychologically. People want information to help them survive in these trying times, and they're ready for sensitive subjects served up straight. Condoms are no longer jokes. Weight control is out of the closet. HIV is an accepted advertising subject. Every product people need to know about belongs on TV, and the language ought to be explicit enough that people get the information straight. What we used to call 'sensitive' advertising is becoming mainstream."

Cadwell Davis was also a creative team player for Scholastic, Inc. "Sometimes highly creative people have brilliant ideas that don't connect to where you want to go. And getting there becomes a duel. With Cadwell Davis, it's a collaboration, a genuine exchange," says Michele S. Magazine, Scholastic's senior vice-president of education marketing. "They didn't take the attitude 'We're the experts, listen to us.' It was a together process. Parents and teachers have known *Scholastic* magazine, but we've had zero visibility with the ad community. Cadwell Davis's umbrella campaign has accomplished our agenda with a style and sensibility that's similar to ours."

Movie videos are often advertised using clips from the film. Cadwell Davis "stretched the creative envelope to come up with a different approach," says Eric Kessler, president of HBO Video. With *Platoon*, they asked, "Have you ever wondered how you'll talk to your children about the Vietnam War?" followed by a shot from the picture and the words "Now you'll know." It was a "highly emotional delivery that, in 1987, sold a then-record 380,000 units," says Kessler. "More recently, Cadwell Davis's *Don't Tell Mom the Babysitter's Dead* trade ad contributed to a tremendous 240,000-unit sale. With Cadwell Davis, we get the intimate involvement of the top people and the resources of Saatchi & Saatchi" (which bought Cadwell Davis in 1978).

In 1989 and 1990, Cadwell Davis doubled its billings, which are currently \$110-million. Cadwell Davis also does ads for Correctol laxative, Dr. Scholl's, and Solarcaine sunburn remedy ("Don't touch me there"). Cadwell expects billings to surge as more prescription drugs go OTC.

"Obituaries of a decade ago wouldn't have said a person died of cancer," says Cadwell. "But euphemisms were for another era."

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FAST TRACK



EDITED BY CHRIS SMITH

BRIEF LIVES

Quite a Body of Work

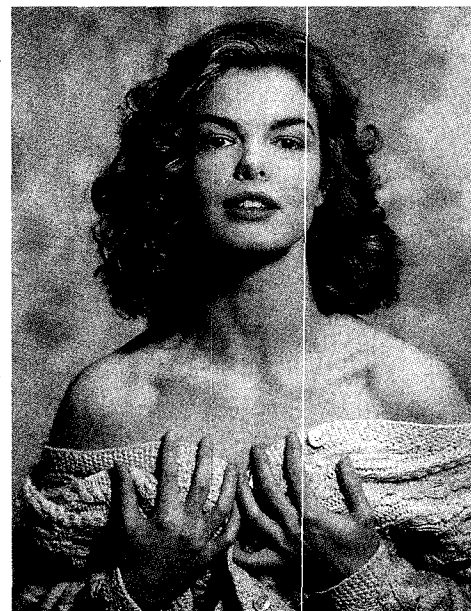
IT'S A SHOCK TO SEE JEANNE Tripplehorn with all of her clothes on. Last year, in her Off Broadway debut, her head was smeared with Vaseline, then she was stripped naked for an onstage bubble bath. Before the end of the first reel of *Basic Instinct*, Tripplehorn's big-screen debut, she's flung across a chair as Michael Douglas rips off her special Velcro-sealed stunt underpants in a violent sex scene. And now, at the Public Theater, she's bare and straddling Val Kilmer after just 40 minutes of *'Tis Pity She's a Whore*.

But for lunch at Jerry's in SoHo, she's positively demure in a purple cardigan and black tights. Tripplehorn's got something new to show off,

though: a nasty blue bruise under her chin, a scrape on her neck, and a V-shaped scab on her left hand. Besides nudity, *Whore* requires her to be dragged across the stage by her hair, choked with a bed sheet, and stabbed to death in a wildly bloody finale.

Tripplehorn, 28, insists she's no exhibitionist. "I just like provocative pieces," she says. "There's nothing worse than leaving a movie or a show and saying, 'Eh, that was okay.' The best art evokes a strong reaction."

The brutal *Basic Instinct*, in which Tripplehorn plays a dopey police psychiatrist, appealed to her provocative side, the same side that writes fan letters to punk star Henry Rollins. "The movie script



Going for provoke: Jeanne Tripplehorn.

didn't read exploitative," she says. "What I liked about it was that it was big—big emotions, big secrets, big sex."

Sure, but what's the point? "American society is very strange right now; there's a lot of sex and violence; it's frightening, and the movie just reflects that. It gives people a lot to talk about. It's great that GLAAD and Queer Nation are protesting; Hollywood *should* take notice of how it treats gays." All the gore in *Whore*, Tripplehorn claims, forces

audiences to think about abortion and battered women.

Now a hyperactive and gangly five-foot-nine, Tripplehorn was a "scrappy kid" growing up in Tulsa as the daughter of a blues guitarist and a second-grade teacher. She wanted to be a veterinarian but turned to acting after she fainted while watching a dog being spayed. After Juilliard, *The Big Funk*—the John Patrick Shanley play with the bubble-bath scene—exposed more than her skin: Tripplehorn has the touch for small, poignant moments as well.

Which is why she's rejecting scripts that call for her to be brutalized some more—"I think I've explored sex and violence." The only thing that gets Tripplehorn really excited at the moment is talking about her new Mac PowerBook computer and "True Love," an interactive video in which she's a character. And no, you can't program the video game to remove her clothes. C.S.

THE SINGLE LIFE

PHONE HEX

MY TRUSTED CONFIDANT ROBERT CALLED from L.A. the minute he heard the news. "I just read the *Times*," he said in a somber voice. "I'm so sorry about Caller ID."

New York Telephone may have convinced the state Public Service Commission that this service—which lets you see the number of the person who's calling—can cut down on obscene phone calls or credit-card fraud. But there's one thing the phone company has neglected to reveal: Caller ID is the single woman's nightmare.

This is not something we like to admit, but hundreds of us regularly rely on the Hang-Up Maneuver to find out if the man in question is a) not home or b) home but Aggressively Not Calling.

In the good old days, your errant date could only *suspect* it was you obsessively dialing his number. But now he has proof—actual proof!—that you have nothing better to do on a Wednesday night than check in at ten-minute intervals during an hour-long *Seinfeld*. Pity the dating fool who thinks she's making an anonymous 1:30 A.M. call to see if another woman is there.

And so I have come up with a plan that I can only hope will counteract the deadly effects of Caller ID: I have appointed faithful Robert as my official Phone Foil. *He* has no qualms about calling a man who may or may not be calling me—and Robert's 213 area code provides me with an airtight alibi.

MEREDITH BERKMAN



C H O W

Born in East L.A.

FOR YEARS, TRANSPLANTED Angelenos and San Franciscans have touched down at Kennedy Airport and gone immediately into withdrawal pains, craving poblanos and pintos and moaning about the "real Mexican food" they've left behind.

But something is brewing in Brooklyn. In the past eighteen months, Marty Medina has gone from selling pushcart tacos to opening three (indoor) Original California Taquerias. Each storefront is stocked with homemade marinated pork, lardless refried beans, roasted beef, and chili-spiced chicken that conforms to recipes Medina learned from his

parents and grandparents while growing up in East L.A.

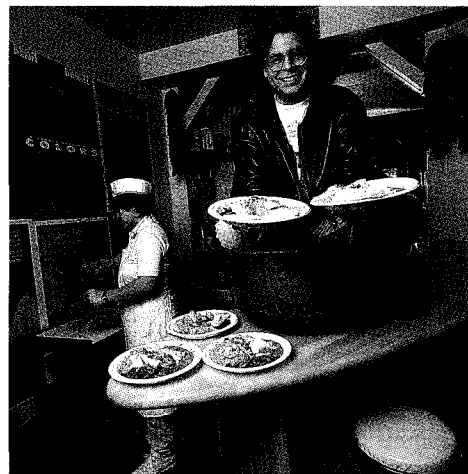
It's quite a detour for Medina, 32, who moved to Cobble Hill three years ago with \$250 in his pocket and a plan to work for a year, then travel in Europe. His Mexican-American parents had operated a restaurant outside Fresno, so Medina fell naturally into a job as a waiter.

But he was disappointed by all the New York Mexican restaurants he tried. "Every place I went was the standard Tex-Mex hard-shell taco with a pile of food glopped on top," Medina says. He realized the potential for "Cal-Mex food" was enormous when he saw the crowds at Harry's and

Benny's, two downtown-Manhattan burrito joints.

So Medina converted a hot-dog pushcart into a taco stand. "After two days, lines were forming," he says. Medina senior made an investment, and last year, Marty opened his first Taqueria on Bergen Street in Cobble Hill (now under new management), then another on Seventh Avenue in Park Slope. A second Slope location will open this week, followed by a Macdougall Street branch in late summer.

"Our motto," Medina says,



Taco tycoon Marty Medina.

"is 'We don't serve fast food, we serve fresh food as fast as we can.' So no MSG, no preservatives. Our approach is hard-core personal." Europe, it seems, will just have to wait.

ROBIN RAISFELD

NEW YORK JOURNAL

THIS JOINT IS JUMPING

890 hatmaker Woody Shelp.

UP ON THE SEVENTH FLOOR, Jessica Lange and Alec Baldwin are putting *A Streetcar Named Desire* through its paces; *Hamlet*, starring Stephen Lang, deigns to share the sixth floor with *Jelly's Last Jam*, a musical about the naughty blues pianist Jelly Roll Morton. In fact, there goes Gregory Hines, who's playing Jelly Roll, returning from lunch, and behind him is Peter Gallagher (page 68), of *Guys and Dolls*.

This was the other Friday at 890 Broadway, a handsome, eight-story building at 19th Street where actors, directors,

piano players, and dance gypsies hammer their shows into Broadway shape, along with the folks who make their hats, spats, and everything in between.

Michael Bennett, the late director and choreographer, bought the building in 1978—the wide-open spaces that once made for swank retail shops make even better rehearsal studios and costume shops. When Bennett fell ill, American Ballet Theatre and Feld Ballets/NY took over, along with the late real-estate man Lawrence A. Wien, whose name is now above the front door. But everyone friendly with the building calls it 890.

Forget about the NO SMOKING, NO SINGING IN THE STAIRWAYS signs—there's smoking, there's singing,

there's carrying on. Arturo Porazzi, a stage manager for *Jelly's Last Jam*, tries to herd his cast inside the rehearsal studio. Hines has to be chased away from the piano—he's got a solo rehearsal in the studio next door.

Rehearsal for *Five Guys Named Moe*, two floors down, is not so loosey-goosey, even though the Louis Jordan jump music is utterly conducive. The cast will be on the *Tonight* show in a few days; mistakes that get laughed off here, in sweats and knee pads, won't be so

funny in front of 12 million folks. "Diction, rhythm, and pitch," exhorts musical director Reggie Royal. "I promise you, that's what I'll put on my tombstone." From down the hall wait the opening bars of "Runyonland," beckoning guys and dolls, saints and sinners.

At six-thirty, it's near quitting time at 890. Out on the sidewalk, as the sky turns a dramatic midnight blue, is a man in a short green overcoat and with perhaps a dozen too few teeth. "I'd like to tell you

about salvation," he's barking, fingering a tattered pamphlet. He's pure Times Square, and you have to wonder what he's doing downtown. But now, as the *Guys and Dolls* cast streams out of 890, still in fedoras, still talking Runyon, he doesn't seem so out of place.

STEPHEN J. DUBNER



Jam's Keith David, Hines, and George C. Wolfe.

DESIGN

Sloppy Chic

JOEY MANCINI OF BAY RIDGE, Brooklyn, is short and squat and is often unshaven and unkempt. Though he frequently moans about the "anguish of design," he demonstrates almost no sense of personal style. "I am like an absurd director," he says by way of explanation.

But in reality he's a star furniture designer working for some of Italy's more style-hyper manufacturers. Recently Mancini, 44, was preparing a number of new designs for their debut at the most important furniture fair of the year, Milan's Salone del Mobile

Eurolyce, and so perhaps he was even more anguished than usual.

Maybe that was why he often seemed lost and gave the impression that he more or less stumbled into design. He likes to tell the story about how he was repairing subway cars after graduating from high school until he happened to read a newspaper article about the industrial designer Charles Eames; instantly he knew he wanted to live the illustrious life of an international designer. Since then, he's become one of the rare Americans with the kind of

élan to make it in Milan.

"To get accepted by the Italian manufacturers is very difficult," he says as he walks restlessly around a Manhattan furniture showroom caressing various chairs and sofas.

"You must understand elegance. You must be able to design for production. And you must be confident. When I show my designs, I never turn to the manufacturers and say,



With his Karin-Tu, Woogie, and Karina chairs.

"What do you think?" I mean, I do in America—to be nice. But in Italy I say, 'THIS IS IT!' "

In a field populated with many strange and misshapen creations, Mancini's understated, refined pieces stand out. Mancini says he's totally uninterested in being a trendsetter, but the way the back of his Karina chair (a single piece of beech plywood) wraps tightly around the bowed rear legs is an innovation that gives the overall design a curvy and delicate grace.

"See," Mancini says. "See how sexy it is! Go ahead, touch it! Right off, you see a work of art, and you don't think about sitting in it. Sit!" The Karina is available to the trade at Domus (215 East 58th Street).

As he alternately nurses a beer and a cup of coffee and rants about how astonishingly ugly American cars are, Mancini allows that he is not altogether oblivious of the inelegant impression he makes, particularly in Italy. "I'm a goddamned character over there," he says, and a sly, self-satisfied smile settles on his face. "There's a word in Italian, *raffinato*. Means 'sublime,' 'sophisticated,' 'cultured,' or something like that. The Italians say, 'Joey, you should go to the school for *raffinato*,' and I tell them I went and they threw me out. So I am what they think I am—crazy, aggressive, crude. But when they see my designs, they're confused."

TOM HACKETT

BEHIND THE SCREENS

THE SHOOTIST

WHEN IT CAME TIME TO kill Nicolas Cage, Rick Washburn begged Francis Ford Coppola to let him do the job. "It was a tough shot; we had to hit him in a phone booth, lots of bang-bang up close, and I didn't want anything to go wrong. Francis agreed, and I blew him away." Washburn pauses to flash an evil grin. "Cage died real good."

Washburn is the owner of Weapons Specialists, Ltd., a SoHo outfit that has supplied the weapons for more than 200 films and scores of television productions since it opened in 1979.

Literally surrounded by guns, Washburn stands in what he jokingly refers to as the "silo of death," a secret two-story storage vault in his downtown loft that contains more than 1,000 different weapons, from broadswords

to wallet derringers to rocket launchers. He points to the police-issue .38 Jamie Lee Curtis fondled throughout *Blue Steel*.

"Great gun, great actress," he says. "A natural with a

The Cotton Club (where he killed Cage) and *Mississippi Burning*. An NRA member, Washburn has appeared on *Geraldo* arguing against additional gun laws. "We don't need more laws, we

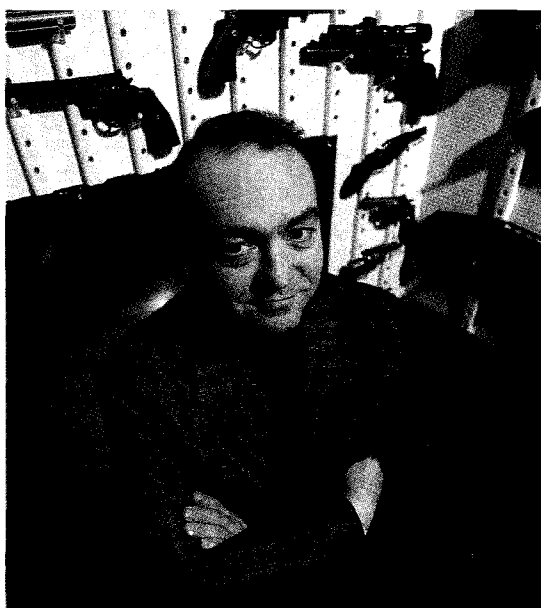
need better enforcement," he says. "People make it sound like if you get rid of the guns, you get rid of the problems."

His greatest moments? "Professionally, securing a Russian-made T-72 tank for a segment of *The Equalizer*. As for degree of difficulty, helping figure out how Andy Garcia could make that hit from horseback in *Godfather III*."

Washburn does admit, however, that there is one order he can't fill. "I've never been

able to find a realistic-looking gun where you pull the trigger and a little flag pops out saying BANG. But I'm still looking."

BOB DRURY



Master of disaster: Gun wrangler Rick Washburn.

weapon in her hands. In fact, I find women take to weapons a lot better than men."

Washburn, 45, is also an actor whose credits include

Bloomingdale's

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COOL WATER

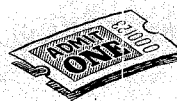


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THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



Stephen Moly/HBO

TELEVISION

Cult alert: Just how well Britain's Rowan Atkinson, who was riotously funny in the *Blackadder* series, translates to a larger American audience is the question. In *Mr. Bean*, a made-in-Britain series, the normally sharp-tongued humorist plays a mostly silent Everyman. (HBO; Thursday, April 2, 7:30 P.M., and other dates.)

Dateline NBC: Today-show favorite Jane Pauley teams up with newcomer Stone Phillips to try out yet another new magazine show. Is this what the world needs? (NBC; March 31; 10 P.M.)

TASTINGS

BY ALEXIS BESPALOFF

Shiraz, Australia's most widely planted red grape, may not have the cachet of Cabernet Sauvignon, but it can produce excellent wines. The 1990 from Rosemount, for example, is a rich, full, intensely flavored red that is also a good value (\$10).

VIDEOS



The Fisher King (\$89.95): Ex-Monty Python Terry Gilliam directed, and while this time he's more controlled, the movie is still over the top. Robin Williams, who was nominated for an Academy Award, is particularly annoying as a homeless man who likes to lie naked in Central Park.

The Doctor (\$89.95): A smug surgeon becomes a terrified patient. William Hurt plays the doctor.

MUSIC

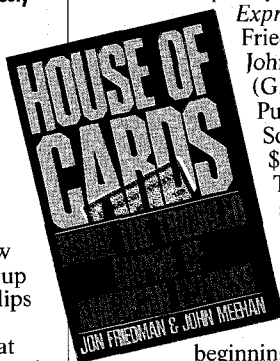
"One Hundred Years of Jazz & Blues Festival" begins with a jam session on April 4 honoring Thelonious Monk and Harlem's Minton Playhouse. Players include Donald Byrd and Friends, Sharon Freeman, Thelonious Monk Jr., and others. The event runs through May 30 at the Brooklyn Academy of Music.

BOOKS

House of Cards, Inside the Troubled Empire of American

Express, Jon Friedman and John Meehan (G. P.

Putnam's Sons, \$24.95): The scramble for books on American Express is just beginning. This is the first of them.



DANCE

The great Lar Lubovitch Dance Company is coming to town for



Chris Callis

only one week, but the schedule is jam-packed with new and old favorites: *Sinfonia Concertante* (set to Mozart); *American Gesture* (to Charles Ives); and the always adorable

Waiting for the Sunrise, set to popular music from the forties and fifties—Les Paul, Mary Ford, John Puleo and His Harmonica Gang. From April 7 to 12 at the City Center.



Blumenfeld/Vogue Archives

SCENES

"On the Edge: Photographs From 100 Years of *Vogue*": This enormous retrospective, which begins on April 4, documents the fashions of the times with the works of some of the greats—Edward Steichen, Helmut Newton, Irving Penn, Lee Miller, and others. At the New York Public Library.

ASK GAEL

I need a break for lunch near Bloomingdale's.

Shop till you drop, then plop into the Blue Light, with its small-town folksiness and good food by chef Candy Argondizza—house-made mozzarella sandwiched with tomato, eggplant, and pesto on challah plus shoestring fries; flavorful salmon; rich chocolate almond cake with crème anglaise. 242 East 58th Street; 758-1715.

Lead me to a chef on the brink of discovery.

If chef John Schenk's savory way with finny things and towering lettuce furls hints at his past under Alfred Portale's wing at the Gotham Bar and Grill, that's great for the downtown fashion crowd at West Broadway, a tart Deco'd duplex with jazzy murals from the old Roseland. Try brandade ravioli; fabulous asparagus salad; roast cod on arugula and

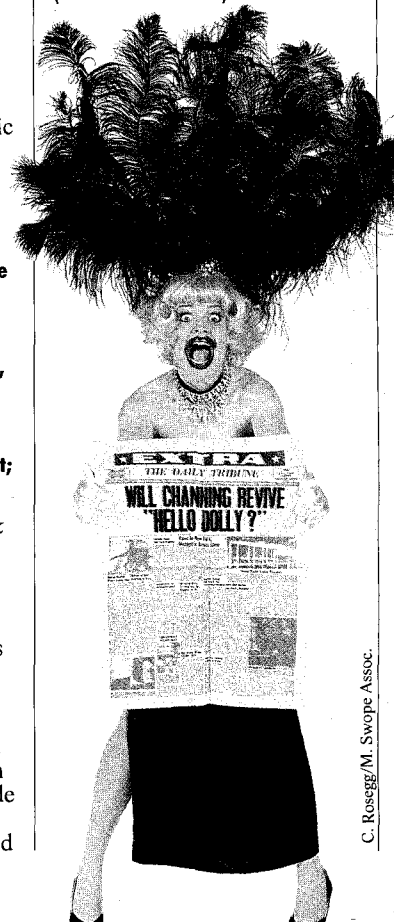
white beans. At 349 West Broadway, near Grand Street; 226-5885.



THEATER

Jon Robin Baitz's *The Substance of Fire*, a stinging look at publishing and family, is at Lincoln Center. Baitz's new work, *The End of the Day*, a dark comedy about an expatriate British psychiatrist in Los Angeles, is at Playwrights Horizons; Roger Rees, who was in *Nicholas Nickleby*, and Nancy Marchand star.

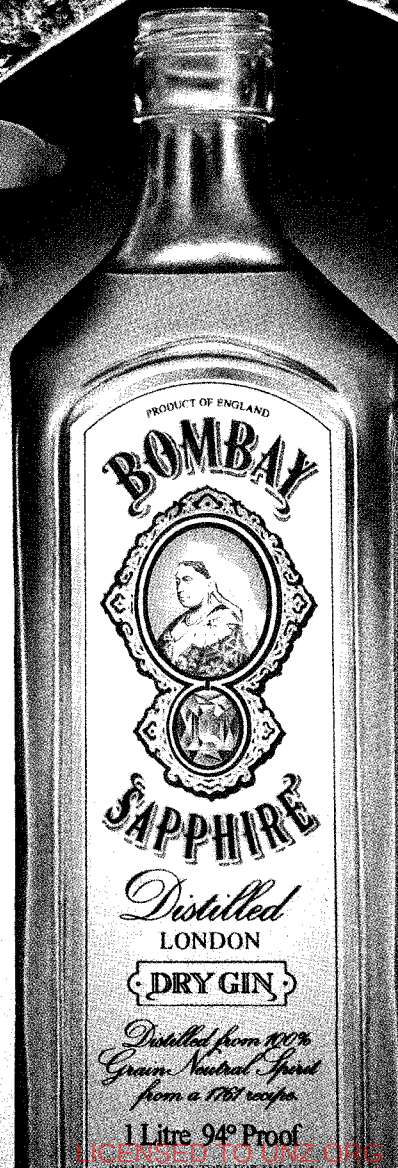
The Best of Forbidden Broadway/10th Anniversary Edition: Gerard Alessandrini is a pro when it comes to parodying the hit shows—and performers' egos. This year's send-up is a trip down and around memory lane: *Evita*, *Zorba*, *Carol Channing*, *Patti LuPone*, *The Most Happy Fella*, and *A Streetcar Named Desire*. In previews at Theatre East (211 East 60th Street).



C. Rosegg/M. Swope Assoc.

BOMBAY SAPPHIRE. POUR SOMETHING PRICELESS.

Bombay® Sapphire™ Gin, 47% alc/vol (94 Proof), 100% grain neutral spirits. ©1989 Carillon Importers, Ltd., Teaneck, N.J.



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"I HAVE NEVER BEEN COMFORTABLE IN THE INSIDER'S ROLE."
AT A QUEENS HIGH SCHOOL.

The Piñata P

I SHOW UP AND PEOPLE SAY, 'WHERE are your beads?' " Jerry Brown was riffing—and rolling—before a very large crowd of students at the University of Connecticut last week. "This is because of the reputation—dare I say it?—*moon . . . beam.*" He paused, savoring the titters in the audience, then went on, triumphantly: "But I'd rather have one moonbeam than a thousand points of light."

The place went nuts, of course. And Brown continued on through an inspired 45 minutes of political theater—angry and funny, erudite and insightful and passing strange. If Bill Clinton can seem, at times,

like a defrocked televangelist, Jerry Brown represents a deeper, weirder strain of evangelism: He is an Old Testament prophet wandering the land, blinded by the light, hearing voices and answering the call, at once charlatan and clairvoyant. His story is a confessional: "Yeah, I raised a lot of money—more money than Bill Clinton ever raised—and *in big denominations.*" As chairman of the California Democratic Party, he raised cash for the 1990 gubernatorial campaign, where the differences between his candidate, Dianne Feinstein, and her Republican opponent came down to "nuances of triviality. . . . What became crystal clear as I rubbed my nose in politics as usual was how

meaningless it had all become . . . the repetitive pattern of empty and meaningless rhetoric, a corrupted system where the largest vote of all is non-acquiescence, [where] half the people have seceded from the political process, from democracy, by not voting."

At which point, the show became something of a Politicians Anonymous meeting, a metaphor Brown happily embraced. The system—the money, the television, the pandering to the special interests—was addictive. He had sworn off. "I was a part of that," he confessed, raising his hand, taking the pledge. "What the Democratic Party needs is a twelve-step program . . . and the first step is acknowledgment."

NEW YORK

"I SHOW UP AND PEOPLE SAY, 'WHERE ARE YOUR BEADS?'"

A "VISUAL" FROM HOBOKEN.



mary

JERRY BROWN IS GOING TO
TRY TO WHACK A BIG, TEMPTING
TARGET NAMED BILL CLINTON IN
NEXT WEEK'S SHOWDOWN

BY JOE KLEIN

This is hot stuff: It not only is a direct response to the cynicism, anger, and frustration roiling the electorate this year but is also a dagger pointed at the heart of Bill Clinton, who wants to be perceived as a "change agent" and a purveyor of new ideas but—irony of ironies—has come to represent the tired rituals of public life, the money-and-consultant-and-TV-advertising-driven politics as usual. Indeed, Jerry Brown has stumbled into the sort of confrontation he has always relished, an election that is a referendum on the *other* guy and the "system."

The Bill Clinton caricature that has become the received wisdom in the New York media—the glad-handing, ever-smil-

ing, too-slick-by-half, we-aim-to-please southern pol—plays right into Brown's strategy. The actual, real-life Clinton is more thoughtful, of course. He can be a detail-obsessed policy wonk with, as *The Economist* noted, six programs for every problem. But that is not what comes across: As he talks his way past each new scandalette—most are relatively weightless, but they are gaining heft with volume—the governor of Arkansas inevitably seems too much the smoothy, oleaginous in the spotlight (Don Imus has impaled him with the sobriquet "Butter-butt Clinton").

Privately, Bill Clinton is tortured by this, tortured by the loss of the high-mind-

ed, sophisticated sorts—Tsongas voters—who supported him in previous campaigns. He is well aware of his new public image, of course, but seems trapped within it, unable to break past the patterns of a lifetime—which, during the next week or so, are likely to be put to their sternest test.

And so, welcome to the Piñata Primary, starring Bill Clinton as the piñata. He floats, bloated and tempting, above a ravening horde of New York toughs with sticks, aching to take a crack at him—the half-crazed, vendetta-loving local media; the army of impatient and self-righteous interest groups (ethnic, life-style, single-issue, Wall Street moneybags, and assort-

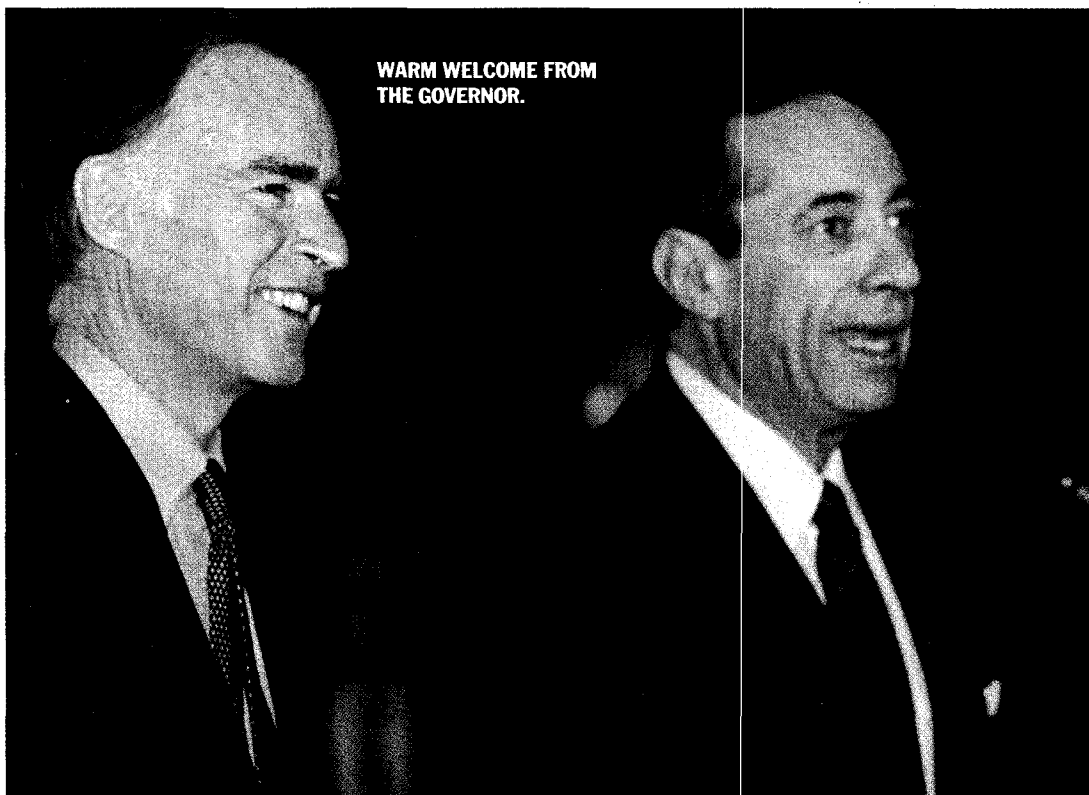
ed free-lance buffoons); the friends of Mario Cuomo, if not the governor himself, who see Clinton as a usurper; and, of course, Jerry Brown, who may well turn out to be an innocent bystander in all this.

The xenophobic local story line is that New York is Waterloo for Clinton—if he can't make it here, he's dead meat. Probably not: Win or lose, he will continue limping along on his way toward the nomination, picking up delegates even in the states he loses (he won one *more* delegate than Brown did in Connecticut last week), and—at worst—emerging as the reluctant choice of a dispirited party.

The other popular myth is that the New York maelstrom is a fitting test on the way to the Big Show against George Bush in the fall: If Clinton can't handle Jerry Brown and the New York *Post*, how can he possibly handle the sophisticated Republican attack machine that has puréed presidential Democrats for a generation? But the Piñata Primary may well be *tougher* than the fall campaign: George Bush and the Republicans will be constrained by rules—accuracy, fairness (a vague standard imposed by the media), and the need to retain some sense of dignity—that will not apply to Brown or the local media pack.

THE NOTION THAT NEW YORK IS A zoo—and *proud* of it—is a relatively recent development. It has taken hold over the past decade as the city and state have waned economically (and spiritually) and the media, print and television, have been forced to compete for ever-smaller slices of a shrinking pie. Elections here were never picnics—Fiorello La Guardia routinely was called a “wop” by opponents, and gave as good as he got—but they began to resemble Aztec evisceration orgies only in the mid-seventies, when Rupert Murdoch bought the *Post*, launching the era of fierce tabloid warfare, and Ed Koch came to dominate the local political scene. Koch trained a generation of journalists to personalize politics, to treat it as a “blood sport,” as he told the *Wall Street Journal* last week.

The damage done by the hydrophobic



CIRCUS TIME THE NOTION THAT NEW YORK IS A ZOO— AND PROUD OF IT—IS A RECENT DEVELOPMENT.

atmosphere has been substantial. In recent campaigns, the gathering woes of the city and state have taken a backseat to such weighty matters as the annulment of Rudy Giuliani's first marriage and David Dinkins's intermittent relationship with the Internal Revenue Service. The Piñata Primary will similarly fix on Bill Clinton's willingness, or unwillingness, to talk to the press whenever the press demands access—and a dozen other “nuances of triviality.” If any of Clinton's—or Brown's—actual ideas (or lack of same) about how to handle the escalating urban chaos manages to sneak into the debate, it will be something of a miracle.

In a way, Jerry Brown was born for this circus: His scorched-earth, quasi-eccentric, anti-establishment pose is the persona of choice for more than a few of the tabloid columnists in town. He is a New York kind of guy—smart, fast, sophisticated, randomly principled. He has been building toward this moment for more than twenty years in electoral politics. The role is comfortable for him: He tried it out in 1976, running as the Anyone-But-Jimmy Carter candidate, whipping Carter in a series of primaries but not doing enough damage to dislodge the Georgian from the nomination.

He was a chameleon then, too—parachuting into Maryland in May, where he was wafted along by the ethnic machine of then-governor Marvin Mandel (who had a personal score to settle with Carter).

Brown would wander bemused from event to event, introduced by ward leaders with names like Harry “Soft Shoes” McGuirk, trying to sell “small is beautiful, era of limits” ideas to armies of uncomprehending loyalists.

It was a fun campaign. When asked if he would run to the left or right of Carter, Brown said, “Both.” When he was greeted by thousands of “supporters” at Baltimore airport—arranged by the Mandel machine—he noted, “[There must be] a lot of Buddhists in Baltimore.” Reminded of that last week, he said, “And there are a lot more Buddhists now.”

On the other hand, he was a terrible candidate: He never really figured out why he was running. It was a spur-of-the-moment thing, a lark. He entered too late—March, if memory serves—to actually win. If his rationale was inexplicable, he clearly was propelled, as he is now, by an unrelenting sense of his own destiny. The press corps was intrigued by his persona and life-style: no mansion, no limousine, Linda Ronstadt. He was somewhat fresher then but proved a disappointment—not nearly as interesting rhetorically or intellectually as he was cracked up to be (or, for that matter, as he is now).

He was a better candidate in 1980 but was treated as more of a joke, in part because he was challenging an incumbent president (Carter) who already was under assault by Ted Kennedy. His visionary, moonbeamy environmental notions were

twinned—as they are this year—with a demagogic conservative economic gimmick: an amendment to the Constitution that would require a balanced budget.

Bill Clinton recalls getting a phone call from Brown, asking him to endorse the balanced-budget plan. “Sure I will, Jerry,” he recalls saying. “I’ll come right out there and hold a press conference in Sacramento with you if you can tell me what tax we’re raising to balance it.” Brown said he wasn’t planning to raise taxes. “Then what programs are we gonna cut?” Clinton says he asked. The discussion ended soon after, Clinton says, and so did Brown’s candidacy, imploding in a bizarre and—typically—incomprehensible televised disaster, directed by Francis Ford Coppola, during the Wisconsin primary.

BROWN IS A *much* BETTER, IF ONLY marginally more plausible, candidate this time around. He has become a compelling speaker. He seems angrier, more aggressive than ever before—a change that may be attributable to his close relationship with Pat Cadell, the perpetual *enfant horrible* of American political consultants. With little to lose, Brown frequently has embarrassed his opponents in their televised debates. Indeed, his insistence on touting his toll-free 800 number—a great political idea that outraged Tom Brokaw and Brown’s opponents in their first debate—has been a metaphor for the progress of his campaign: from an outrage to a joke to the symbol of significant political rebellion. (Last week, in an appearance on *Donahue*, Brown managed to repeat the number no fewer than seven times.)

Brown remains a shameless opportunist, of course—the same fellow who opposed Proposition 13, the California property-tax-cutting measure, in his first term as governor, then ran for re-election as its sponsor.

But for the first time in any of his presidential adventures, Brown seems to have found a philosophical rationale for his candidacy. His attacks on the corruption of the system have resonated in a year of nonstop congressional scandals. His environmental ideas seem as fresh as ever. His 13 percent flat tax is a catchy notion, though every bit the gimmick that the balanced-budget amendment was. As Clinton pointed out last week, “Jerry’s tax” would touch off a major exodus of business and civilians from New York because state and local taxes would no longer be deductible (it would also eliminate tax-free municipal bonds, making it impossible for cities

like New York to raise money to build or repair schools and other public facilities).

Clinton hoped, last week, to bludgeon Brown with the flat tax the same way he had damaged Paul Tsongas on capital gains. “Jerry’s tax is another one of those simple-sounding ideas that sucker-punched the middle class in the eighties,” he said, just after Connecticut results came in. He continued to blast away at Brown the next day, and the next. “This is classic political strategy,” said one Clinton adviser. “We’re going to strangle him in that damn tax.”

But “classic political strategy” isn’t exactly what Clinton needs at this point; people aren’t voting for Jerry Brown because of his flat tax. They are voting for him for two reasons: because he expresses their anger at politics as usual—and because he is not Bill Clinton. A staggering 48 percent of the Connecticut electorate expressed doubts about the Arkansas governor’s honesty and integrity in exit polls last week, a figure that isn’t likely to diminish if Clinton does manage to “strangle” Governor Moonbeam on the flat tax. On the contrary, politics as usual—even if elegantly played—will probably serve to reinforce Clinton’s stratospheric negative ratings.

New York may not be Waterloo, but as the weeks pass and the tide of mini-scandals, slickeries, and stupidities mounts, Clinton’s ability to reverse the impression that he is a political Jimmy Swaggart is diminishing. Just last week, there were stories in the *Washington Post* about Clinton’s friendship with chicken baron Don

Tyson, whose operations have polluted nearly 300 miles of rivers and streams in northwest Arkansas—and in the *Los Angeles Times* about Clinton’s friendship with Dan Lasater, a cocaine-snorting businessman who lent money to the governor’s coke-addicted half-brother and got bond business from the state.

Neither story implicated Clinton in any flagrant misbehavior, but the odor of impropriety was clearly there, and time had to be spent explaining both to an increasingly skeptical press. And then there was Clinton’s flagrantly dumb round of golf at an all-white country club in Little Rock—and his slick explanation that he didn’t have “time” to find another place to play. As Richard Cohen noted in the *Washington Post*, “wanting to play golf is different from having to go to the bathroom.”

AS CRISES HAVE GONE IN THIS strange and brutal campaign, Clinton’s messy Connecticut week was barely worth mentioning. It is entirely possible that he’ll rout Brown in New York and slog on to the nomination. But the underlying problem remains and festers. “We’re not getting through to the folks,” said one Clinton adviser. “Part of it is that we have to spend all our time fending off these ridiculous stories, but even without them, we still haven’t gotten our act together.”

Indeed, Clinton’s New York campaign *does* seem like a political piñata, hanging together in tatters, stuffed with the party hacks and municipal-labor-union bosses who represent the most reactionary, brain-dead forces in the Democratic Party. The candidate—who once promised a guerrilla campaign against the party establishment—was beginning to seem as bloated and banal as his supporters last week.

During a joint appearance with Brown on *Nightline*, Clinton tried to play the outsider: “I’ve been trying to shake the political process up for the last several years,” he said. “I ran the first ads against the congressional pay raise in this campaign. I have been for change. . . . I have never been comfortable in the insider’s, front-runner’s role. . . . This country doesn’t need another status quo politician. And what we’re going to decide is who offers the most real, progressive, fundamental change.”

How embarrassing. How sad: *I ran the first ads against the congressional pay raise in this campaign. This is a piñata that needs whacking.*

OUTSIDE, INSIDE CLINTON, WHO PROMISED GUERRILLA WARFARE, NOW SEEMS BLOATED AND BANAL.

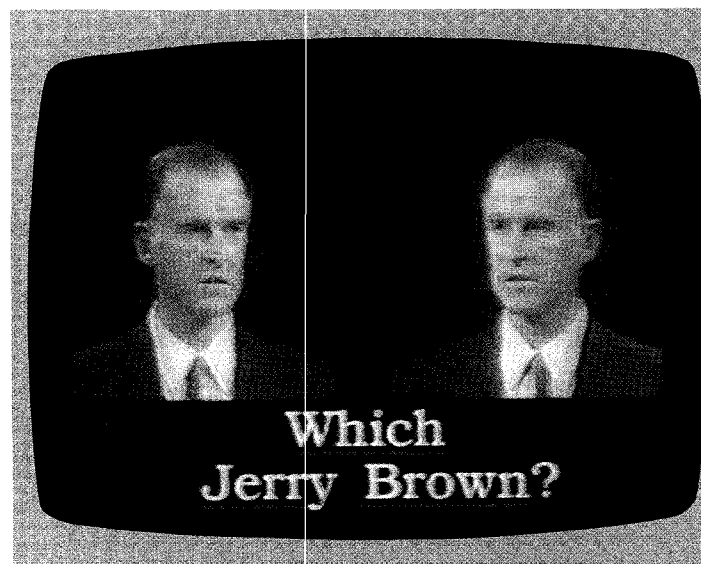
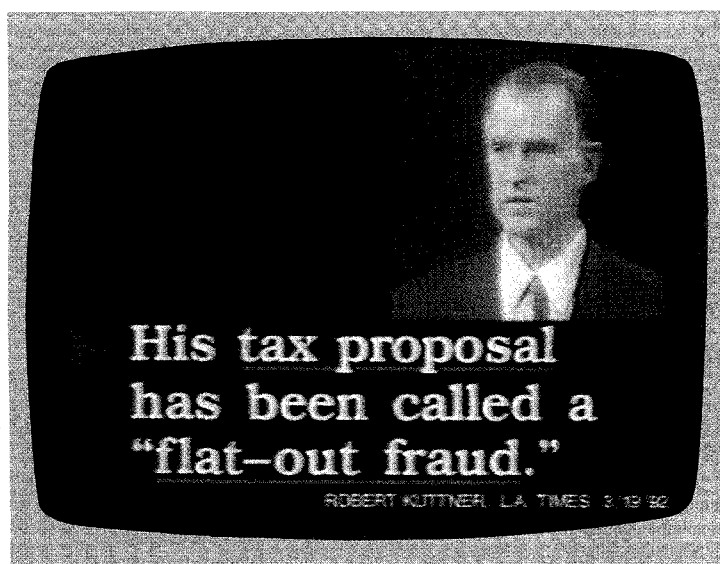


CLINTON WITH RUTH MESSINGER.

Selling Clinton

SO FAR, HIS MEDIA CAMPAIGN HAS BEEN SWIFT AND CALCULATED, WITH AN APPETITE FOR ATTACK. WILL IT PLAY IN NEW YORK?

BY EDWIN DIAMOND



CLINTON ADS HAVE ATTACKED BROWN FOR HIS FLAT-TAX PROPOSAL AND FOR FLIP-FLOPPING

THE WEEKEND BEFORE LAST Tuesday's Connecticut primary, the tracking polls of the Clinton campaign churned out bad news: Turnout was going to be low, and those voters who did show up were as likely to vote for Jerry Brown as for Bill Clinton. "Connecticut voters were like New Hampshire's, confused and angry," said William Galston, a University of Maryland professor and informal Clinton adviser. Brown won in Connecticut and sailed into New York newly cast as the spoiler.

In Connecticut, the Clinton campaign reacted in character—swiftly, calculatedly, and with a unified message. Candidate and staff played the expectations game with the traveling press, prepping it for "a Brown surge." Then came the coordinated media attack. Until last week, Brown was treated as little more than an annoying blip on the Clinton campaign screen.

Now, with the blip too big to ignore, Clinton's sound bites on the evening news and his advertising spots on the "news adjacencies"—station breaks between local and national newscasts—flowed out of the same basic script: Clinton likened Brown's flat-tax proposal to flat-earth theories. Clinton's 30-second attack spot expanded the theme:

VIDEO

Photo of sour-faced Brown in right of screen

Photo of Brown flips to left
Photo flips to right

AUDIO

Jerry Brown says he'll fight for we the people. Question is . . . which people?

He says he's for working families, but his tax proposal has been called a "flat-out fraud." It cuts taxes for the very rich in half and raises taxes on the middle class.

Photo divides into two images of Brown, facing each other

So next time Jerry Brown says he's fighting for the people . . . ask him which people . . . and which Jerry Brown.

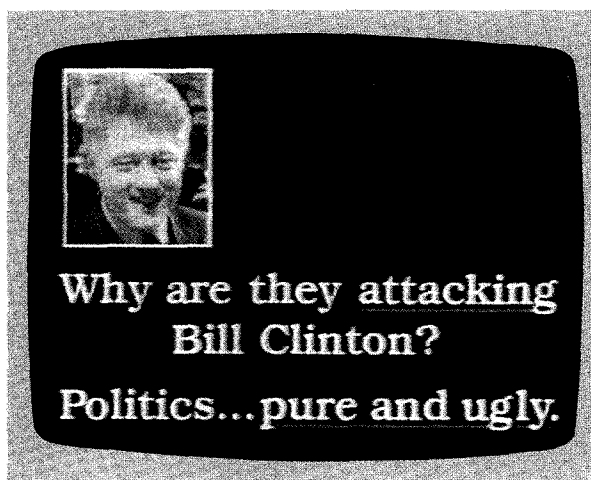
This week, with "flip-flop" Brown and the rest of the Clinton ad campaign in New York, viewers can sample the latest scenes from the marketing of Bill Clinton. It's still a work in progress: in part substantive, in part mean and (yes) slick. Clinton's spot advertising combines time-tested themes with state-of-the-art graphics and new appeals that rely on latest audience research techniques. The assault about flip-flops is a classic of TV campaigning. In 1972, Nixon's admen put George McGovern's face on a weather vane. But old or new, Clinton's media have been impressive. "Great spots," says Michael Shea, the Boston-based consultant who produced Paul Tsongas's TV ads. "The ads fit Clinton like a glove."

Before the Connecticut results, New

York was supposed to be a big-city test of Clinton media themes for the assault on George Bush. Now, freshly taped attack ads will attempt to define Brown as a flat-tax crazy, while Clinton issue ads stress his positives, as in "People First":

VIDEO
Clinton with
roomful of people

AUDIO
One of the reasons we got in trouble in the 1980s is we forgot the values we were raised with. We forgot to reward work and family and faith. Instead we rewarded turning a quick buck. Getting it while you can. . . . No more something-for-nothing. . . .



PREEMPTIVE WHEN SCANDALS HIT, THE ADS ARE DESIGNED TO "PUSH PAST" THE CONTROVERSY.

Positive or negative, the New York ads are all based on the unified-field theory of the Clinton media campaign: control, control, control; speak with one voice; stay in command of the Clinton image while trying to shape the other candidates' images; quickly preempt news developments and "push past" whatever may be on the press's dirty little minds at the moment—Gennifer Flowers, the draft, golf at a lily-white club.

Visually, the Clinton ads are good TV. His issue spots present the candidate in a series of quick, high-energy, information-filled takes. "They're for the video-literate," says a principal of Greer, Margolis, Mitchell, Grunwald & Associates, Clinton's Washington media firm. "We show TV viewers the real Bill Clinton, as opposed to secondhand, checkout-counter accounts."

Frank Greer, the chief architect of the spots, tells listeners, "My job was easy—we had a message and a terrific messenger." Clinton gave three talks at Georgetown University last fall. The series laid out Clinton's reasons for running, while attempting to establish an unknown as a candidate of substance. The initial spot campaign was to be "Read My Speeches."

BUT THE CLINTON PEOPLE also read some other materials while fashioning the marketing strategy. First there was the record of the Harris Wofford-Richard Thornburgh race for the U.S. Senate in Pennsylvania last fall. Thornburgh resigned as Bush's attorney general to run as a moderate with administration credentials. Wofford, a former Peace Corps official from the JFK years,

started 40 points down. But he turned around Thornburgh's boast of experience; attack ads framed Thornburgh as an insider who had lost touch with middle-class Pennsylvanians (no matter that his sole Washington service was his three years running the Justice Department). The us-first theme won, and Wofford-campaign strategist James Carville was heavily courted by other presidential campaigns but signed on with Clinton.

Then, too, there was the record compiled from New Hampshire focus groups—small gatherings of likely voters who told the Clinton pulse-takers they were angry about the economy and, says Greer, "cynical about the political process." The first Clinton ad tried to tap into this mood. "You couldn't just offer 30-second promises," Greer said. Called "Plan," it ran—ready?—60 seconds:

POSITIVE OFFENSE VOTER CYNICISM IS ADDRESSED IN AN AD SPELLING OUT A PLAN FOR THE FUTURE.



VIDEO
Camera up on Clinton, in dark-blue confirmation suit, with Oval Office flag in background

Camera up closer

Super: FOR COPY OF PLAN (603) 668-1992

AUDIO
The people of New Hampshire know better than anyone America is in trouble. Our people are really hurting. In the 1980s, the rich got richer, the middle class declined. . . . I'm Bill Clinton. I believe you deserve more than 30-second ads and vague promises. That's why I have offered a comprehensive plan to get our economy moving again. . . .

According to Greer, 15,000 viewers called for their copy, and an estimated 10,000 more tried but couldn't get through to the 603 number. Jerry Brown was playing a no-budget version of 1992-style "interactive TV"—call his 800 number and send him money.

Clinton's follow-up ads dealt with the specifics of "Plan"—health care, housing, education. Clinton was rolling along when the draft-board story hit. Tsongas began looking like an acceptable alternative. "There was this big pileup at the end in New Hampshire," says media consultant Ken Swope, who made spots for Tom Harkin. "The ball pops in the air! It falls into the arms of the little guy standing around near the bodies. Tsongas starts running!"

At this point, the Clinton campaign was in a state of confusion "trying to understand the campaign's new dynamic"—a.k.a. the Tsongas surge. Key primaries were coming up on March 3, followed the next week by Super Tuesday. Tracking polls conjured a worst-case scenario: Tsongas wins in the West (Colorado) and in a border state (Maryland) and holds Clinton to below 50 percent in his southern strongholds, the candidate's "fire wall."

Clinton blunted the early-March Tsongas surge. In Colorado, where the likeliest Democratic voters are environmentally correct, Clinton pounced on Tsongas's booklet "A Call to Economic Arms." A passage in the booklet backed the construction of small nuclear-power plants "in the 300 to 500 megawatt range"—which isn't so small. Still, Clinton's gloss was over the top: He claimed Tsongas wanted to build "hundreds" of nuclear plants.

CLINTON TURNED UP THE NEGATIVE megawattage as each primary day approached—a pattern Brown should expect in New York. Jewish voters in Miami were told that Senator Tsongas had voted for “aid to Syria.” They were not told that six of the seven Jewish members of the Senate voted for the same aid package. Challenged about the Syria story by Tsongas, Clinton lamely explained that the leaflet was put out by his “local people. . . . When I saw it I didn’t like it when I heard your explanation.”

The elderly—Jewish and non-Jewish, South and North—also heard Clinton’s version of what Tsongas might do to Social Security, in the 30-second spot “Time”:

VIDEO	AUDIO
Black screen.	<i>Paul Tsongas</i>
Photo of	<i>or Bill</i>
Tsongas left	<i>Clinton? Time magazine says “much of what Tsongas . . . proposes smacks of trickle-down economics . . . another capital-gains-tax cut for the rich, a cut in the cost-of-living adjustments for older Americans, and a 5-cent-a-year hike in the gas tax.” But that’s what went wrong with the eighties. Bill Clinton wants change . . . no more tax break . . . more education and job training, and making the rich pay their fair share. Bill Clinton. He’ll put people first.</i>
Change to photo of Clinton upper left	
Clinton fills entire screen	

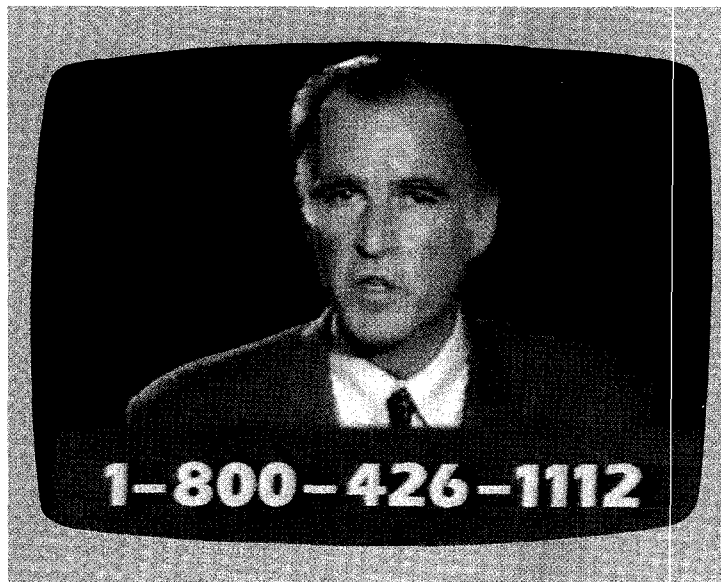
In Georgia, some of the same videotape and storyboard text was used in Clinton’s 30-second spot “New Covenant,” but with an integrated country-and-soul tag:

VIDEO	AUDIO
Clinton at rally among black and white faces	<i>Opportunity . . . responsibility. New ideas . . . old-fashioned values. Bill Clinton. The change we need.</i>

The Georgia political establishment, black and white, led by Governor Zell Miller, was also at work. “Miller delivered Georgia to Clinton the way Governor John Sununu delivered New Hampshire to Bush in ’88,” a Clinton man says. The combination of organization and ads succeeded around the country. Tsongas’s

margin of victory was held to the single digits in Maryland; Clinton finished behind Brown in Colorado. Clinton got 57 percent of the vote in Georgia. In New York this week, there is no Zell Miller, so Clinton’s TV has to carry more of the campaign weight.

Clinton rolled on into Illinois and Michigan. The “Time” ad, quoting from an article by the magazine’s columnist Michael Kramer, received heavy airplay. Newspaper accounts pointed out that the ad misrepresented the article, which on the whole was favorable to Tsongas. The Clinton campaign simply pushed by



PARTICIPATION BROWN’S “INTERACTIVE TV”—CALL HIS 800 NUMBER AND GIVE HIM SOME MONEY.

that criticism too. “We weren’t trying to characterize Kramer accurately,” a Clinton consultant says by way of defense. “We were trying to characterize Tsongas.”

Clinton and Tsongas had started out roughly tied in the first samplings made in blue-collar Illinois and Michigan. Tsongas outspent Clinton, by Clinton campaign estimates, \$1 million to \$900,000 in his ad buys for the Midwest. But the idea of trickle-down Tsongas, closet Reaganomics disciple, had taken hold.

THE CLINTON MEDIA CAMPAIGN has managed to speak—so far—with one voice, no mean achievement. To date, the staff has worked together as a cohesive, supportive whole. The team appears disciplined and has gotten this far without backbiting, turf wars, or tales of discord retold in the morning papers. This makes it somewhat unique among recent

Democratic campaigns. In the consultants’ approved manner, all communications, from paid media to the candidate’s posture in the debates, “flow in the same direction.”

Clinton’s team deserves praise for the early start, the clever staking out of the center, and then, as challengers like Harkin fell away, the pumping up of the populist volume. The spots are clear, direct, bright—even when they shave the truth. The ads make adroit use of Clinton’s “This Bud’s for you” political zest. The images convey constant forward movement, the ad-maker’s tested “band-

wagon effect.” Clinton moves among multitudes, reaching, touching, jabbing his finger, Kennedy-style; he appears ready to lunge through the picture tube to grab the viewer-voter.

Gordon McLeod, a New York-based political consultant (uncommitted to date), thinks Clinton’s ads offer too much information: “Boom, boom, boom, data overload.” The ads, in fact, rebuke both the feel-good politics of 1984 (Reagan’s “Morning Again in America” spots) and the empty suits of ’88. Whatever happens later, the 1992 spot campaign started out by offering substance.

How effective have the Clinton ads been? “When we put an ad up”—on the air—“we could see it drive our poll numbers higher,” a Greer associate says. The other campaigns claimed similar results. But prima-

ries are dominated by party regulars, and the motivated, likely voters willingly stop, look, and listen. Did Clinton win these attentive voters, or did the other candidates lose them? Tsongas’s media specialist, Michael Shea, answers, “A little bit of both.” But Harkin’s man Ken Swope dismisses the Clinton media, and Clinton. “The other guys lost it. He’s the remaindered candidate, the last white guy standing at the end, like Dukakis four years ago.”

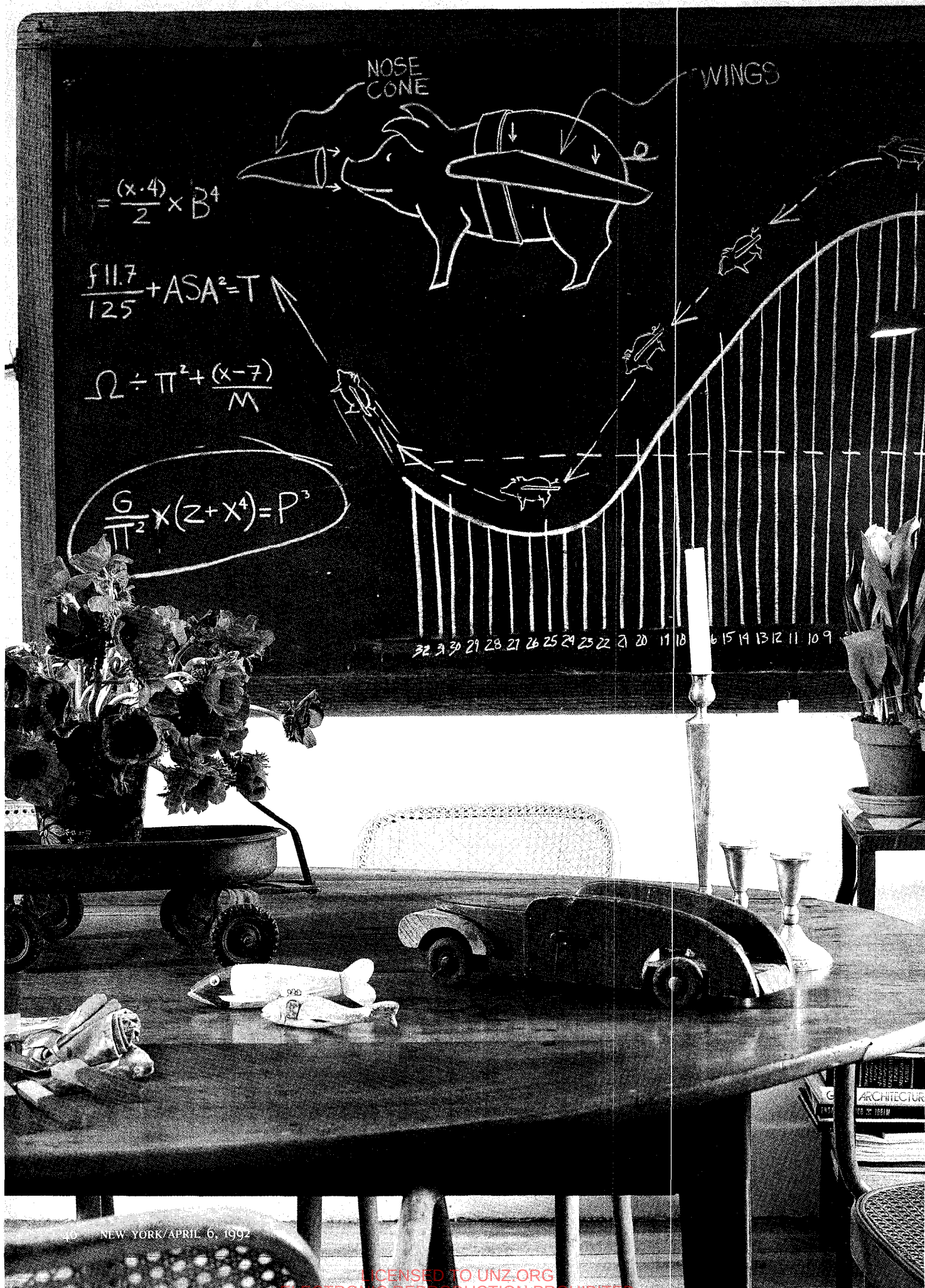
Not quite the last white guy. Clinton’s ad team was making new spots last week. It shot one at a Queens high school: Clinton rapping with a rainbow coalition of young city faces. Trouble was, Board of Education rules prevent the making of commercials in school buildings. The campaign professed surprise that it was bending the law, apologized, and the video fell on the cutting-room floor—a kind of new paradigm for Clinton’s once-smooth campaign as it tries to negotiate New York’s potholed political streets.



Dinner with Frank Lloyd Wright

*Porcelain dinnerware designed by
Frank Lloyd Wright in 1922 for the Imperial Hotel
in Tokyo. A Tiffany exclusive.*

TIFFANY & CO.



$$= \frac{(x \cdot 4)}{2} \times B^4$$

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$$\Omega \div \pi^2 + \frac{(x-7)}{M}$$

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THE EYES OF NEW YORK

BY MARILYN BETHANY

They belong to a subculture that has no name, but that doesn't mean it has no influence. In fact, to a large extent, its members determine what the rest of America sees—in stores, in books and magazines, on TV, in museums and galleries. They are New York's visionaries—the designers, artists, art directors, producers, curators, photographers, illustrators, and tastemakers of every stripe who are drawn to this city, not because it's beautiful (certainly not!) but because this is where the action is: the jobs, the synergy, the demand for excellence. Here, in apartments scattered from SoHo to Riverdale, we glimpse how the visual half lives.

Artist and home-products designer Pat Farrell paid \$30 for the blackboard (left), complete with "If Pigs Could Fly," at United House Wrecking in Stamford. "I like toys and anything with a sense of humor," says Farrell, whose day begins at her drawing board at home (right) at 6 A.M.



PHOTOGRAPHED BY ANDREW GARR

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



At 10 A.M., Farrell bikes to her studio in the flower district, where she often gets recharged by doing paintings of her view of the Empire State Building—a dozen or so of which hang in her apartment.

AN ARTIST AND HOME-PRODUCTS DESIGNER

She tried living in other cities—Boston, San Francisco—but she couldn't stay away from New York. "My work kept bringing me here," says Pat Farrell, an artist and a designer of dinnerware and textiles for companies like Springmaid. "Nearly every major show that comes to the Javits Center somehow pertains to me."

So six years ago, Farrell and her husband, Tom Javits (no relation to Jacob), and son Mark, now eleven, finally settled here. By carefully selecting where they'd live (Central Park West) and where she'd establish a studio (the flower market), then commuting by bike, Farrell has managed to remain fairly oblivious of the city's shortcomings. "Don't ask me in August," she says, laughing, "but yeah, I love New York."



Farrell (with son Mark) designs fabrics like those in her living room (below), from the "Vintage Rosie" line for Motif Designs.





ART OF GIVING

A TRUSTEE AT THE WHITNEY

As an undergraduate, Joanne Leonhardt Cassulo had taken just one art-history course. So when the young Texan decided to get a master's degree in fine arts at Southern Methodist University, even she wasn't precisely sure why. Nonetheless, the hunch turned out to be an inspired one. After firing through with a 4.0, she won a Helena Rubinstein Fellowship to the Whitney, where she specialized in museum studies—basic training for future curators. She soon knew what she wanted to do and where she wanted to do it.

"I believe you have to be in New York if you want to keep your finger on the pulse of American art," says Cassulo, who heads the Dorothea L. Leonhardt Foundation (named for her mother) and sits on the Whitney's board of trustees. "The Whitney made me a trustee before I turned 30," she says. "I don't know of another institution that would do that—but then, it was founded by a woman. I intend to be connected with them for the rest of my life."

In the public rooms of her Park Avenue apartment, Joanne Leonhardt Cassulo and her decorator, Charles Krewson, maintained an eighteenth-century sense of restraint—sparse furnishings, bare floors, and luxurious fabrics.





A barely discernible loose screw slyly rattles the perfect propriety of the apartment. In the dining room (left), a vintage photograph of Cassulo's mother, in cowboy hat and chaps, winks from a serious gilt frame. Antique ivories (below) include a skull once owned by a samurai; the painting of bicycling Egyptians cost \$2.50.



Cassulo (above), with her collection of building models, including several by the architect Steven Holl, poses before a painting by Eric Sloane (also on preceding page) that came from her family home in Fort Worth.





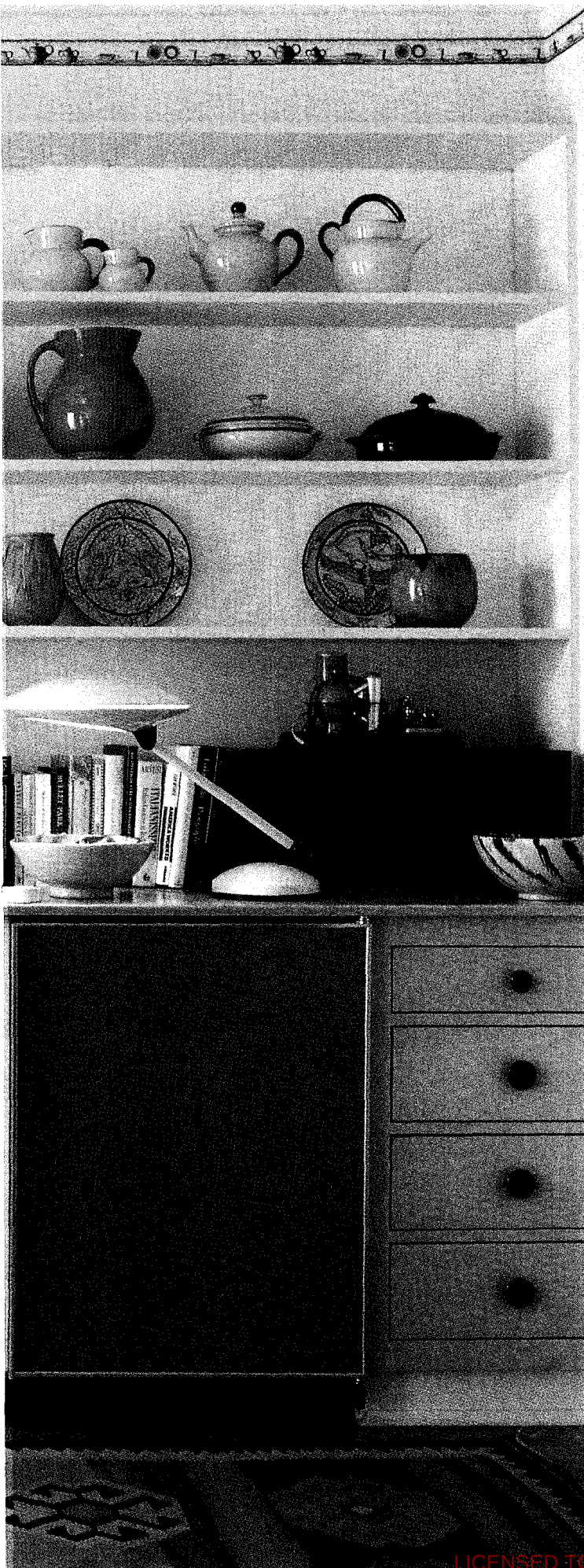
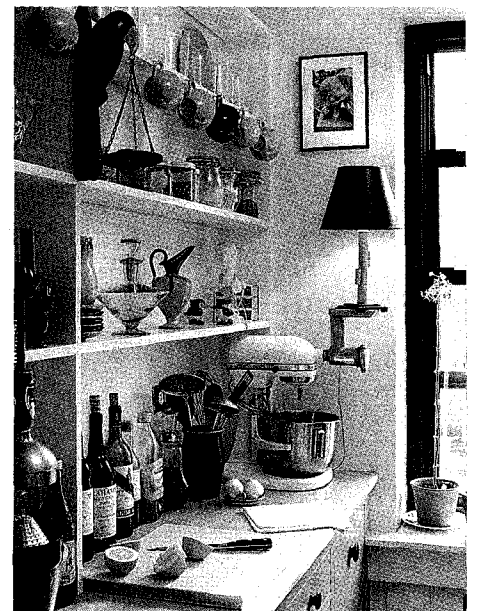
SHELF EXPRESSION

A PHOTOGRAPHY EDITOR

William Nabers had lived in New York for five years when he dutifully boarded the northbound A train for his first visit to the Cloisters. "After the museum, I found myself in a genteel neighborhood, with a butcher and a baker on every block and sidewalks that sometimes turn into staircases, like they do in Montmartre."

In the one-bedroom apartment he bought in the Fort Washington area, Nabers, a freelance photography editor, transformed a dining gallery into a kitchen annex and put a large table in the living room. "The only way to get friends to come all this way is to cook for them," he says. "I propose it as a day in the country—a three-hour lunch followed by a walk in the splendid wilderness" (or, as the optically uninspired see it, Fort Tryon Park).

A red Sub-Zero under-counter refrigerator and matching freezer (left) punctuate the orange cabinet in the annex to William Nabers's six-by-eight-foot kitchen (right). The plucky color scheme was inspired by the theories of the anti-modernist architect Christopher Alexander.





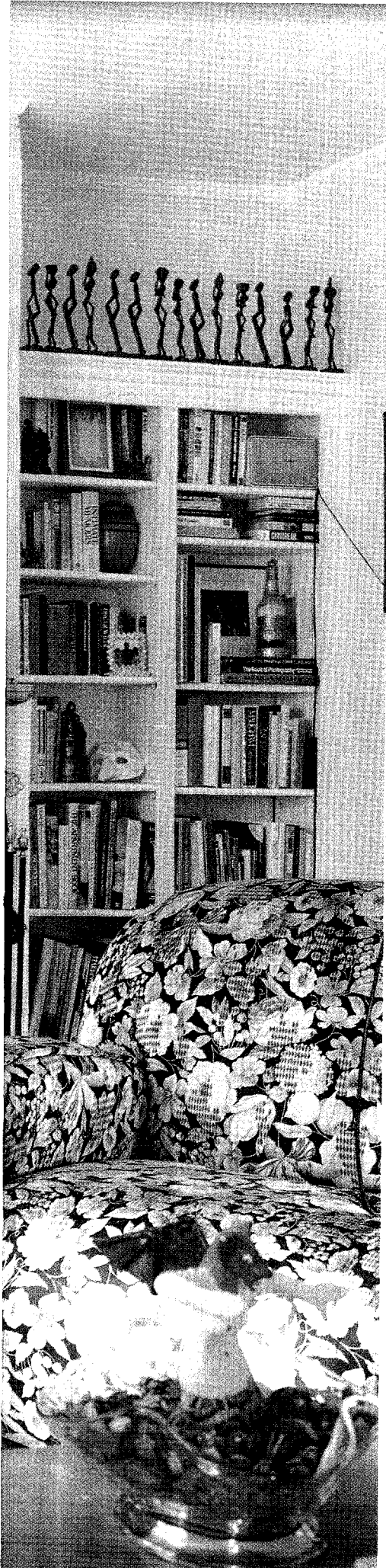
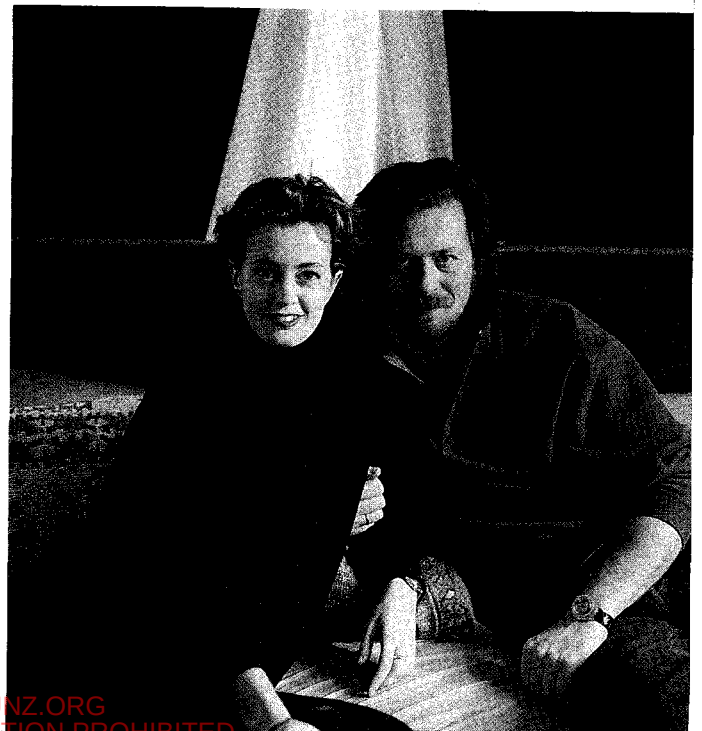
CASTLE IN THE AIR

A STYLIST AND A MAGAZINE EDITOR

Steven Wagner and his wife, Maura McEvoy, had exhausted all other possibilities when they extended their apartment search to Riverdale. While touring one particularly unpromising place there, McEvoy glanced out the window and spotted a charming stucco house tucked into a rocky precipice. "That's my dream house," she said. The real-estate agent assured her that no apartments were available there.

But when you're an aspiring photographer and a stylist, married to the editor of *Metropolitan Home*, dream-house sightings are serious. So they looked closer—and saw unmistakable signs that a tenant was moving out. Now settled in that six-room flat, they can't decide which is better—the apartment or Riverdale. "I never thought I'd enjoy any commute," says Wagner. "But even the train station has an incredible Hudson River view."

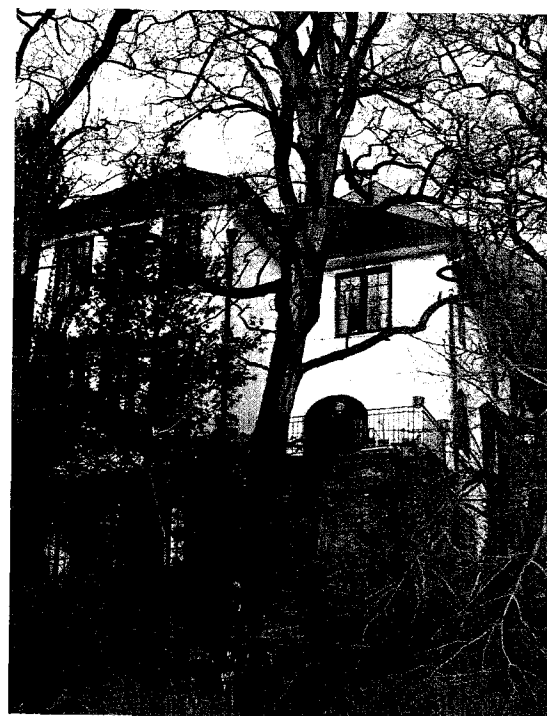
In an apartment in an Old World-style house in the Riverdale section of the Bronx, Maura McEvoy and Steven Wagner are just 25 minutes from Grand Central, yet they have the safety and space that had eluded them in their price range in Manhattan. A Nicholas Africano hangs over the massive stone mantel.





Hanging in the dining room is a painting (the couple has dubbed it "The Shining") that McEvoy bought at an antiques store in Babylon. Wagner's collection of wedding-cake brides and grooms (right) includes examples from all over the world.

Sepia-toned Italian
proverb cards pinned up
with upholstery tacks
(below) create a frieze in
the breakfast room.



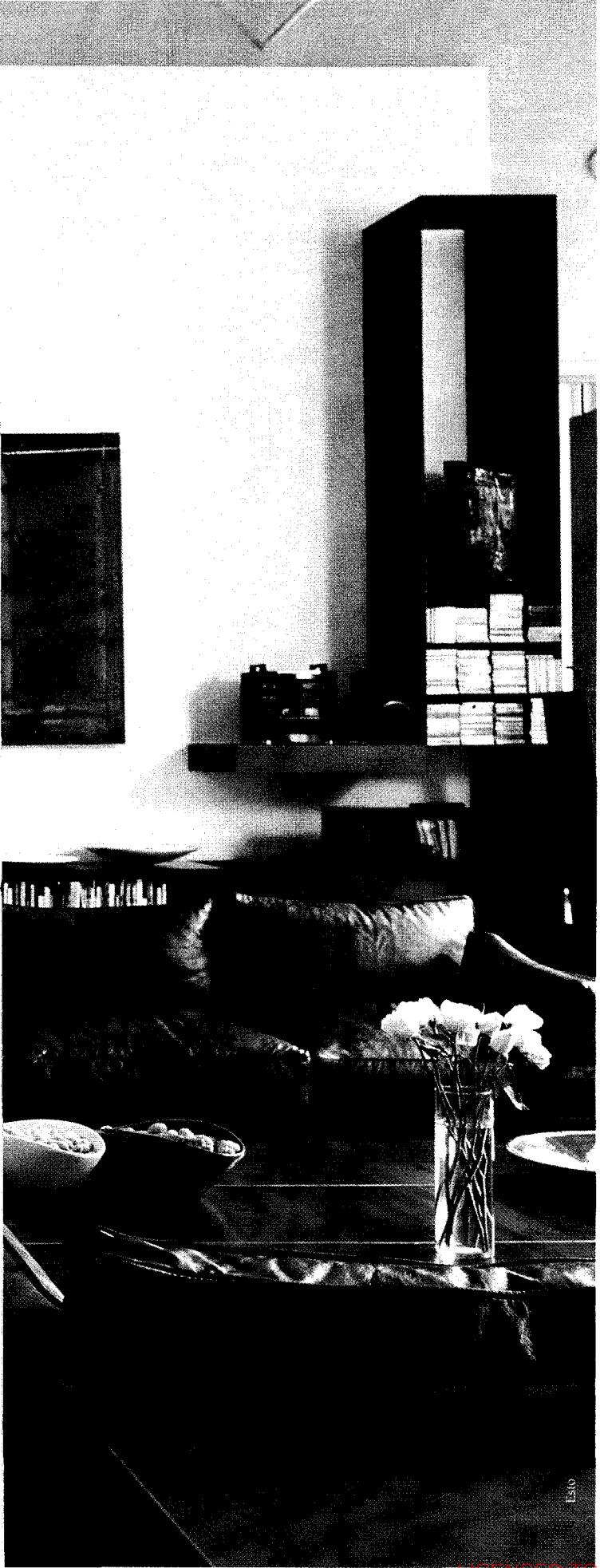
The apartment, on the main
floor of a three-story house, is
loaded with amenities—
views, a fireplace, a terrace,
an Art Deco tile bath—and
the property even has a small
pool. Like many houses in
Riverdale, this one is
reminiscent of some of the
older places in the Hollywood
hills.





PHOTOGRAPHED BY SCOTT FRANCES

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ELECTRONIC REPRODUCTION PROHIBITED



AMERICAN DREAM

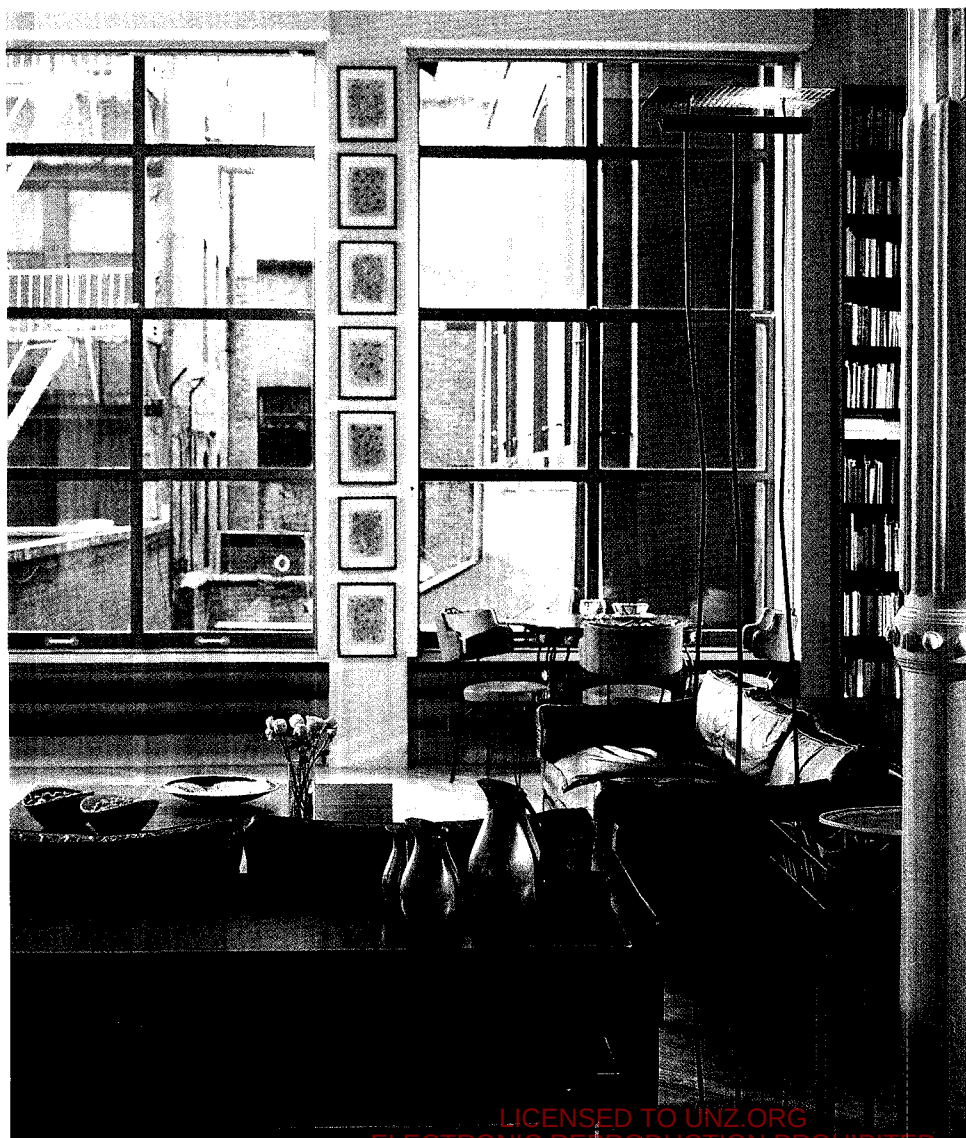
AN EXPATRIATE ARTIST
AND A WRITER

When they first looked at it, the SoHo loft was so squalid that Lily Brett told her husband, the artist David Rankin, that she'd wait for him in the street. Imagine her surprise when he joined her moments later and said, "This is going to make the most beautiful home."

The spouses of the visually astute must get accustomed to shelving their qualms—good practice in a marriage like this. Rankin, one of Australia's leading painters, and Brett, a popular novelist and poet there, were unknown in America five years ago when Rankin suggested that they sell their "dream house" in Melbourne, uproot their three teenage children, and move to New York. "I can't live without a challenge," he'd said. Her response: "I don't need challenges; I have masses of internal struggles. But I can't live without you."

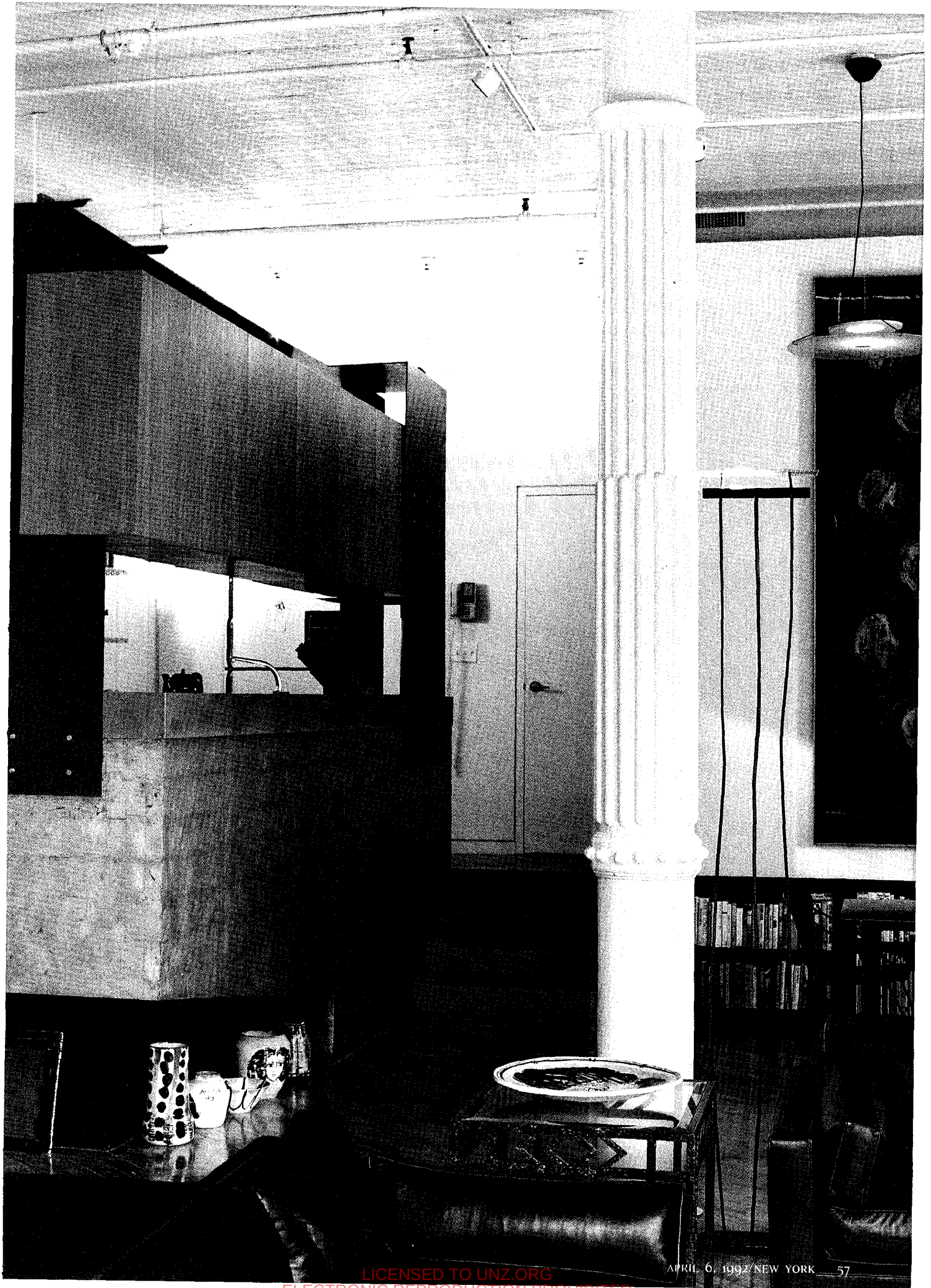
David Rankin, a self-described Irish-Jewish-Oriental Australian painter, collaborated with the architect Jeff Cole to renovate a decrepit SoHo space into a studio and elegant living loft for himself, wife Lily Brett, and their three children. Rankin's show of works on paper concludes this week at the Michael Walls Gallery.





Brett (above), a writer, works here at an Art Deco desk that is part of a small collection the couple brought with them from Australia. Her first book of poetry, "The Auschwitz Poems," won the 1987 Victorian Premier's Literary Award.

Still enthralled with the romance of the city, they liken their harsh urban view (left) to a magnificent stage set. Architect Cole elevated the kitchen unit of stained wood, steel, and bronze leaf (right) so that pipes, vents, and electrical lines could be run under the floor. The pottery, in a niche at the base of the kitchen unit, was decorated by Rankin.



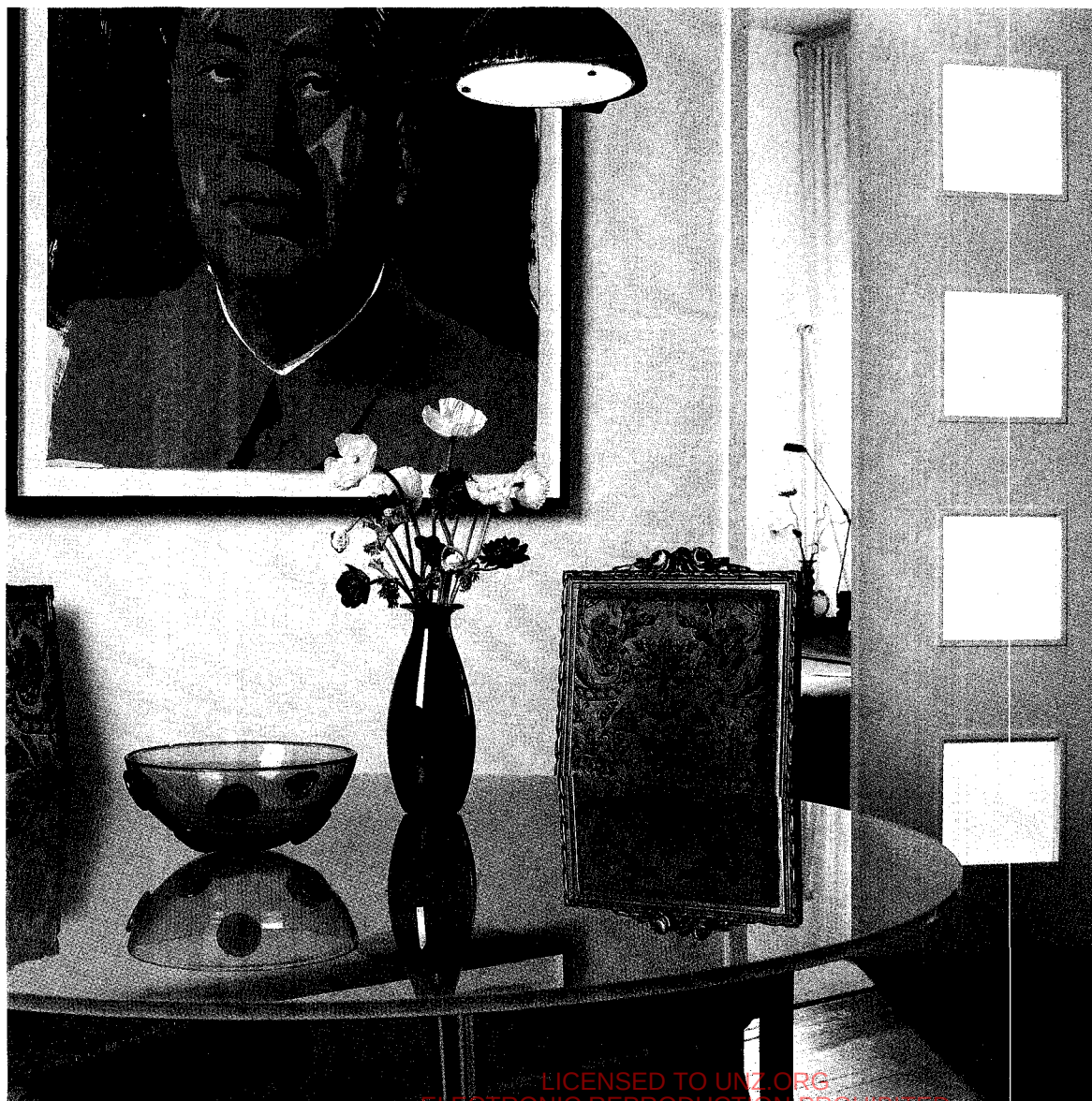
THE GREATER GOODS

A BUYER AT BARNEYS

Being an associate buyer for Barneys Chelsea Passage is a little like taking a postgraduate degree at the citadel of taste. Since 1980, when it opened, Chelsea Passage has been widely hailed as the best-edited collection of objects for the home in all of New York retailing. Jeffery Fazio, who came to the city from Florida more than a decade ago to study at the Fashion Institute of Technology, is thrilled to have landed at the feet of Chelsea Pas-

sage legends Phyllis Pressman and Nancy Klein. "It's an exciting place to work," says Fazio. "Everybody wants to be part of Barneys' growth."

In his one-bedroom apartment, which was renovated by the interior designer Glenn Gissler, there's evidence that Fazio, with his daily exposure to the best of the best, has internalized Chelsea Passage's bold sensibility. His choices are strong and playful, yet meticulous. No more the impetuous kid. A good job will do that.



Around a Philippe Starck table are a set of chairs that Jeffery Fazio bought for \$100 each at a theatrical-supply house. The overscale headboard in his bedroom is upholstered in fabric painted by some artists who have also painted pillows for Chelsea Passage.





PHOTOGRAPHED BY ANDREW GARN

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THE SUBJECT IS ROSES

AN ARTIST

When Betti Franceschi was a teenager, her mother would stick her head into the library and ask, "Doesn't anybody want to sit in the living room?"

"We'd all look up and say, 'Why would anybody want to do that?'" Franceschi recalls, adding a sort of decorating mantra: "Dark room. Books. Yum." Today, every room in her apartment—save one—has the dense texture and coziness she remembers so fondly. The exception is her studio, where she paints still lifes and landscapes and draws nudes and movement studies of the city's top ballet stars. This room is white—brilliantly, dazzlingly so. Wandering between it and the rest of the apartment is as wrenching as moving from the womblike apartment to the teeming street below. "I live on Broadway because I work only with the best," says Franceschi. "The dancers have no time, and less energy. I have to be near where they rehearse."



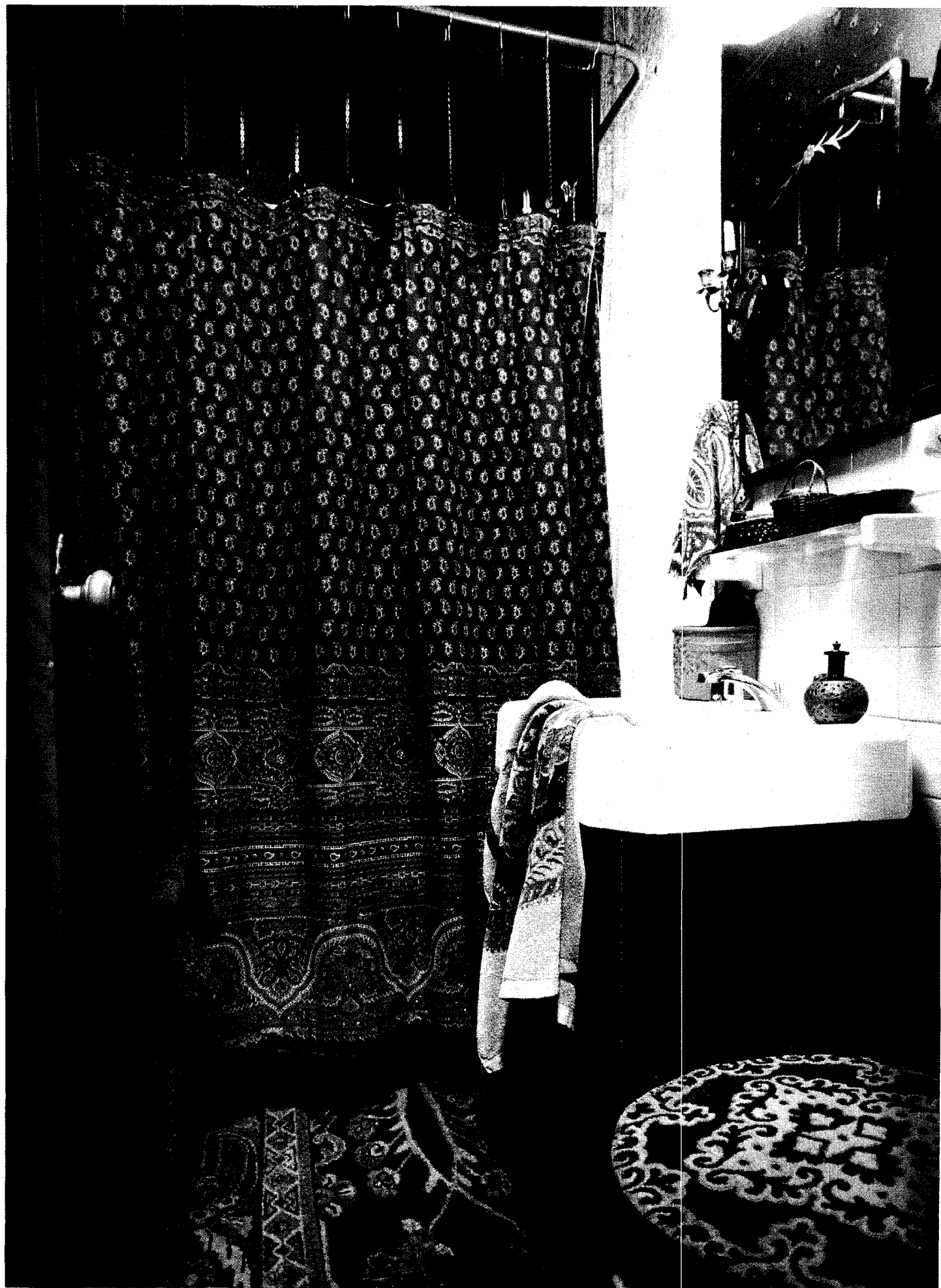
When it comes to rose-motif patterns, Betti Franceschi is a firm subscriber to the more-the-merrier school. Her own densely patterned still-life paintings (right) confirm this vision. The tea table (left, foreground) in her library has a trompe l'oeil arrangement of heirloom objects painted by A. W. Santel, a friend who is an art conservator.

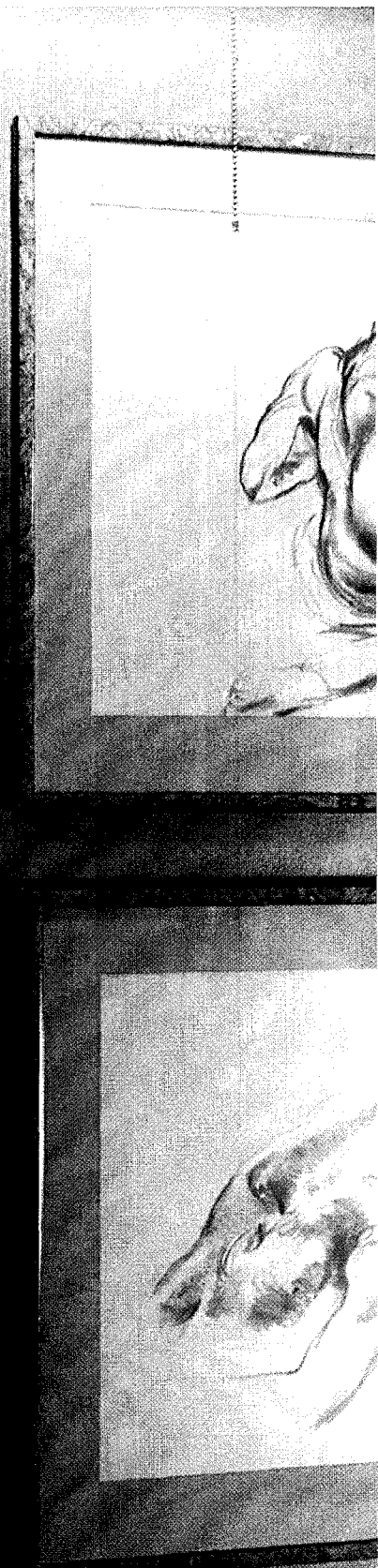




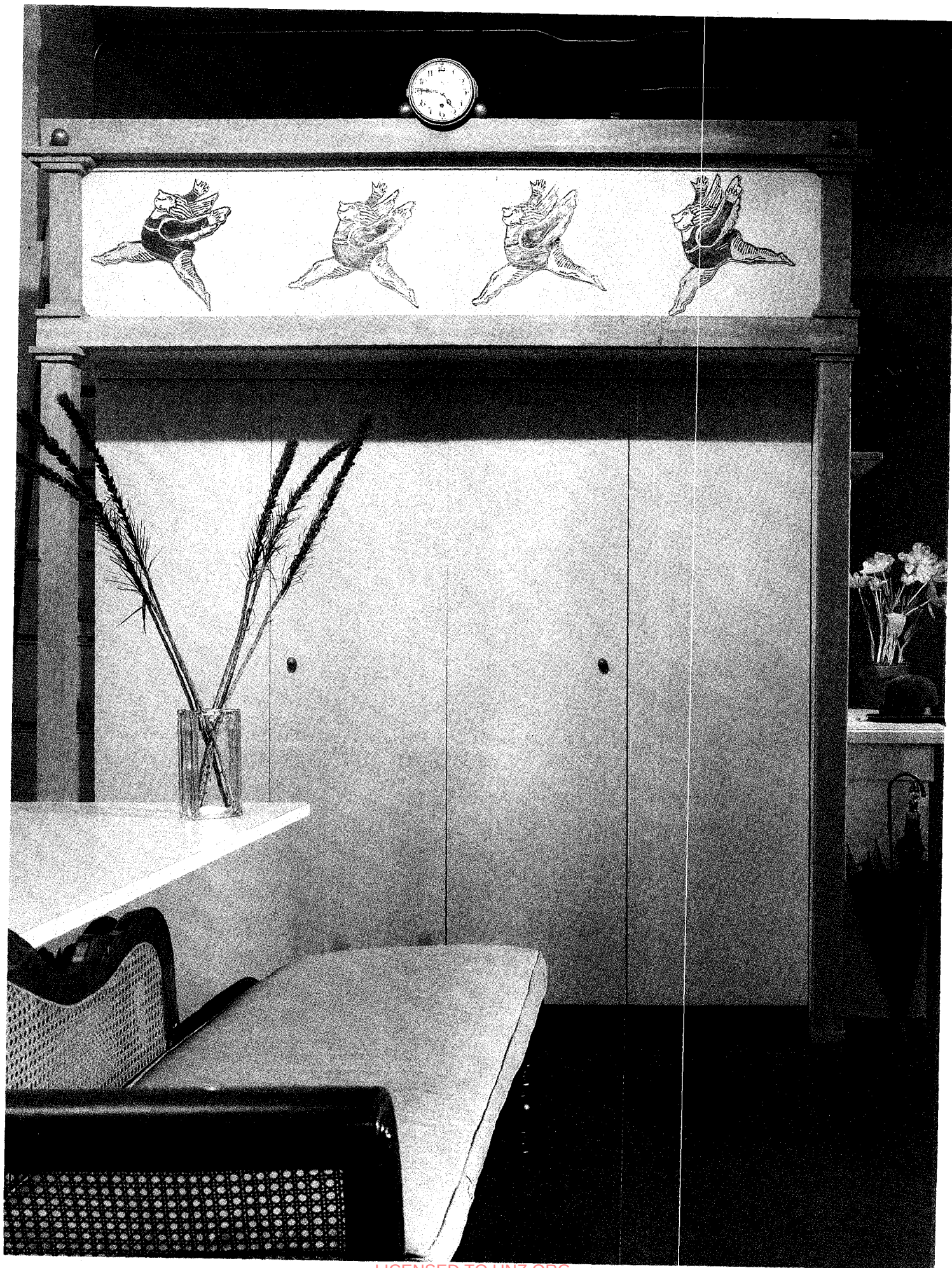
PHOTOGRAPHED BY NORMAN MCGRATH

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In her librarylike living room (this page), Franceschi unified the Venetian-red ceiling and the hunter-green walls with a valance of crimson velveteen. To cover the window-seat cushions, she cut up a discarded Oriental rug, a scrap of which also carpets the guest bathroom (opposite).



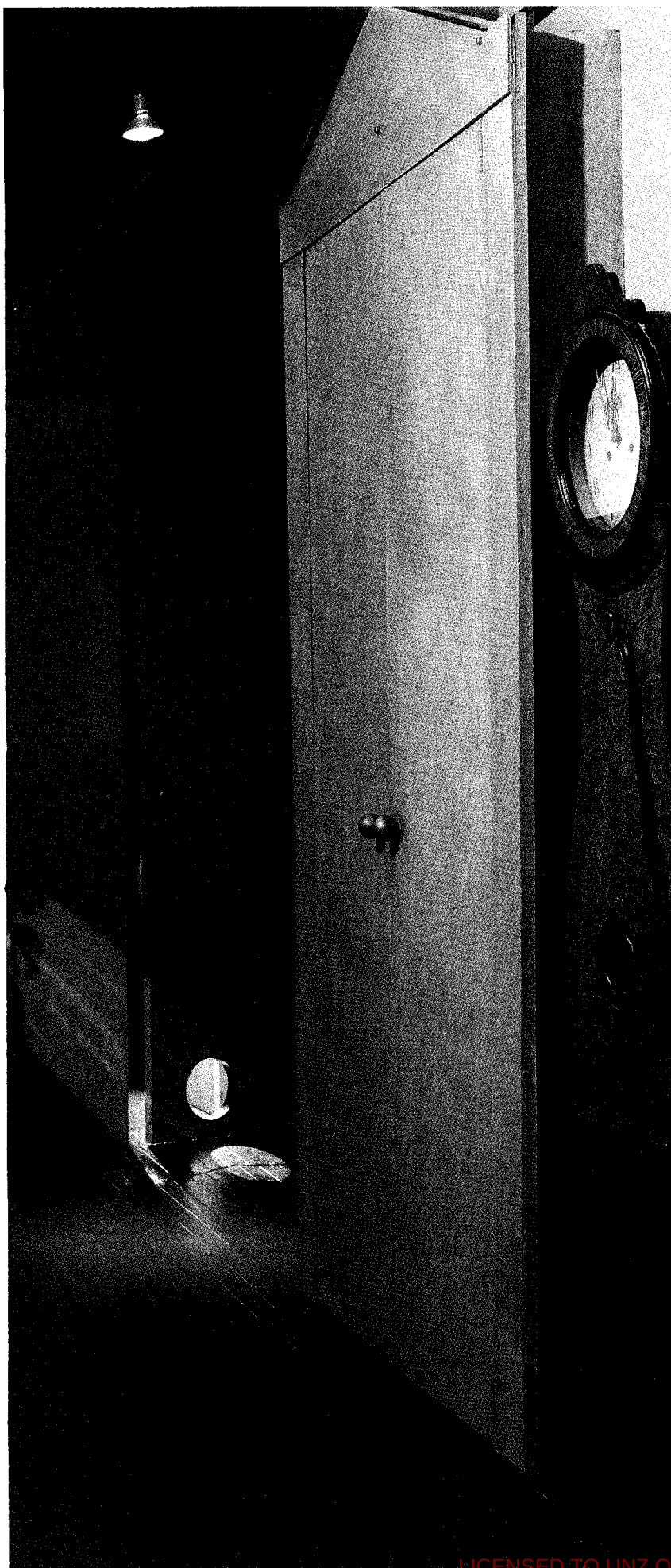
TOON TOWN

A PHOTOGRAPHER
AND AN ILLUSTRATOR

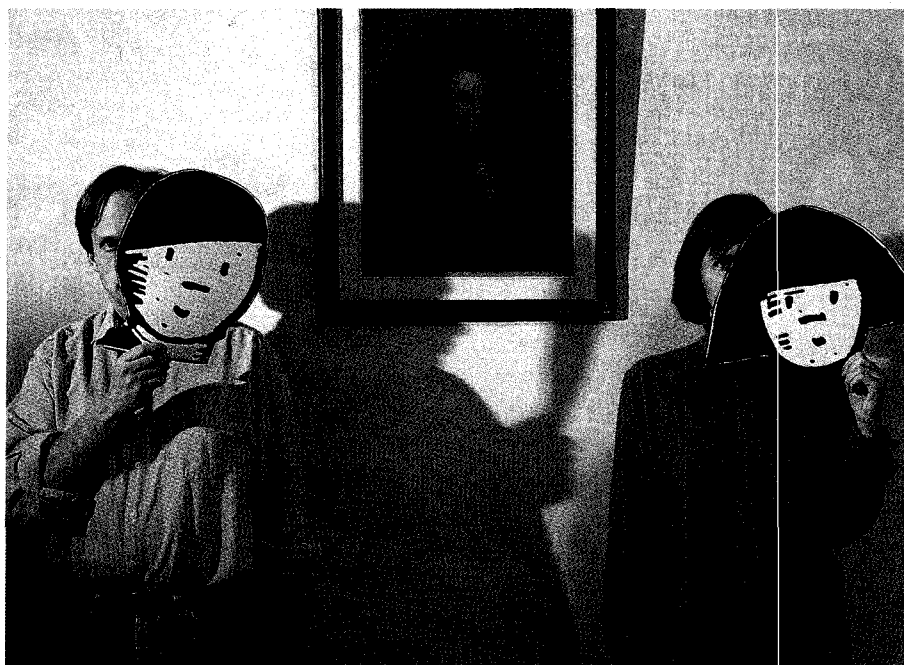
Every young couple needs a best friend like Chuck Freedman. He's the sort who'll turn up at dinnertime and, once fed, hang around deep into the night, conspiring on schemes for transforming the dump at hand into a palazzo. Then (and this is the really good part) he'll show up again the next morning, with hammer in hand.

Photographer Ben Rosenthal and his wife, illustrator Nelle Davis, leased their loft in the Flatiron district not because they were enthralled with the space but because they were sold on the neighborhood, which is rife with art-supply stores and photo labs. The loft itself is effectively windowless (the few windows that are there don't do much), so they put Davis's studio at one end, Rosenthal's at the other, and, in between, created a charming, cartoonlike space—a play on a Venetian piazza—which they share.

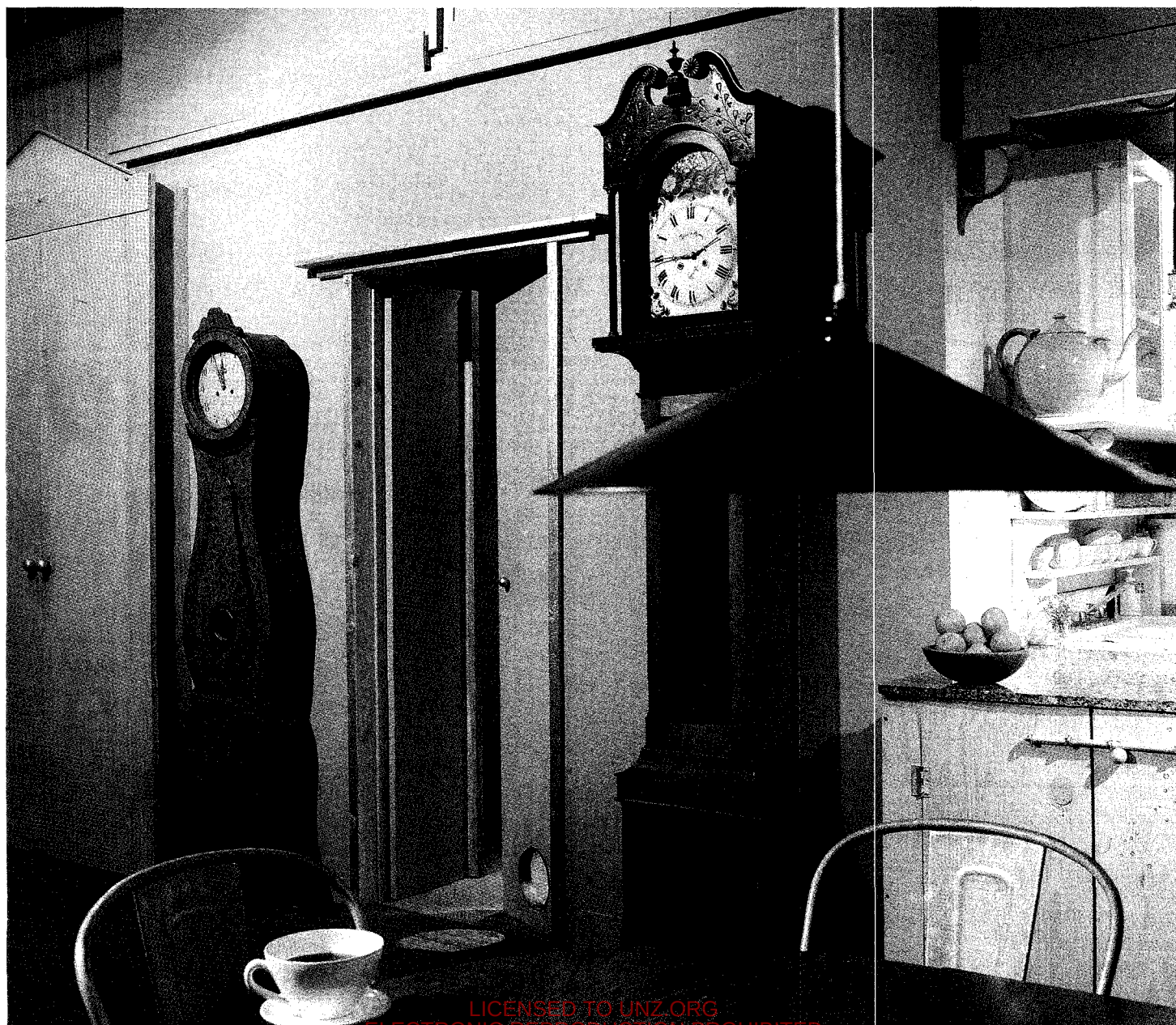
Davis's chubby cherubs gambol across a cabinet that forms the base of the sleeping platform in the loft. In designing the space, she and Rosenthal gave utmost consideration to the habits of their cat, Phil—incorporating "catwalks" into the cabinetry and pass-throughs in the doors.



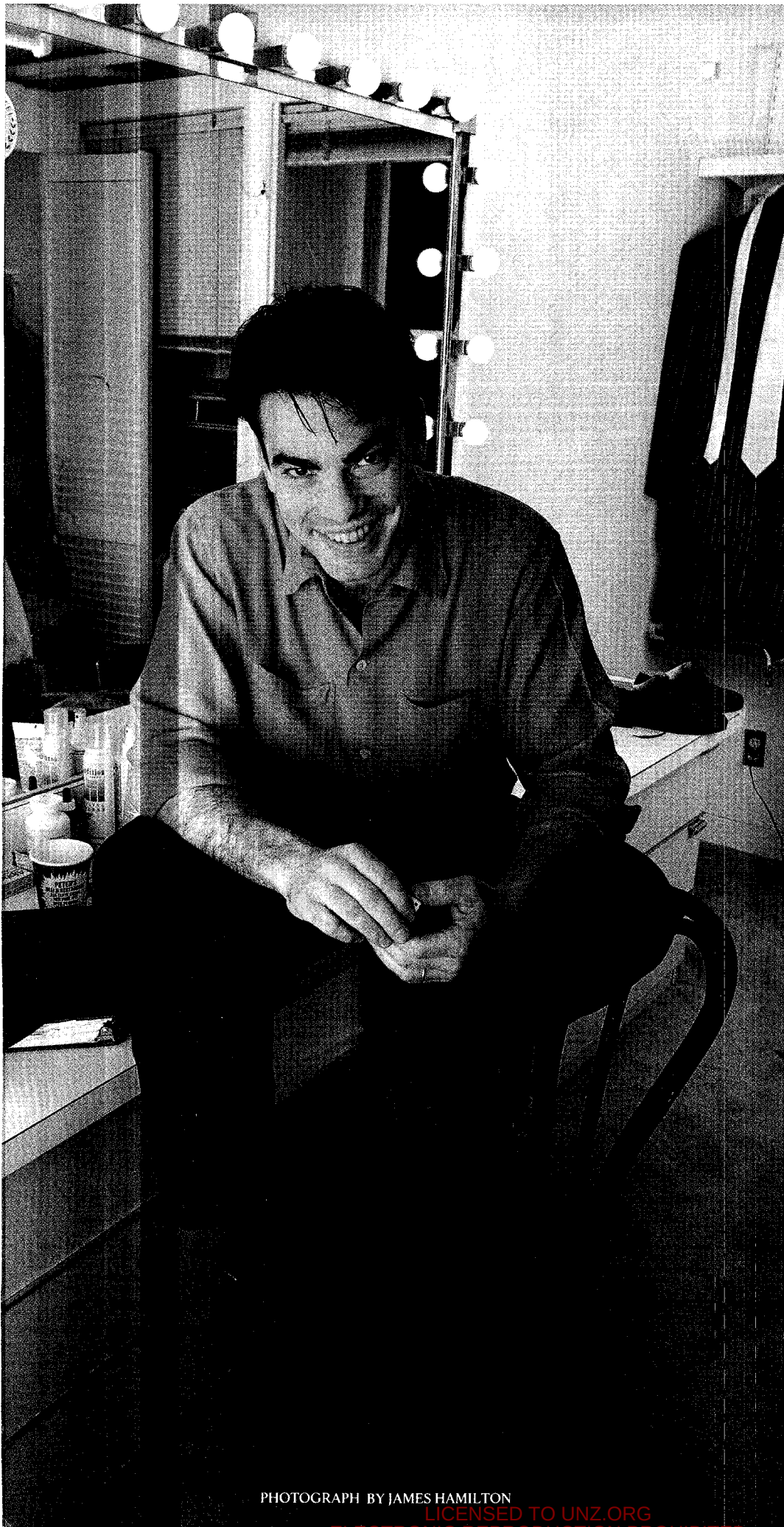
Davis and Rosenthal (hiding behind masks of Davis's creation) come by their tall clocks honestly—each brought one from home. The cabinets, topped with classical pediments, have an infrastructure of industrial shelving and are sheathed with plywood of all grades.



The kitchen (right) is a cunning jumble of materials, including countertops of several kinds of stone and expanses of wall that are covered in galvanized metal. Some of the cabinets were built from scratch; others were purchased at Ikea and then souped up by a carpenter.







W

BACKSTAGE AND ONSTAGE AS
SKY MASTERSON IN *GUYS AND
DOLLS*.

PHOTOGRAPH BY JAMES HAMILTON

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Martha Swope

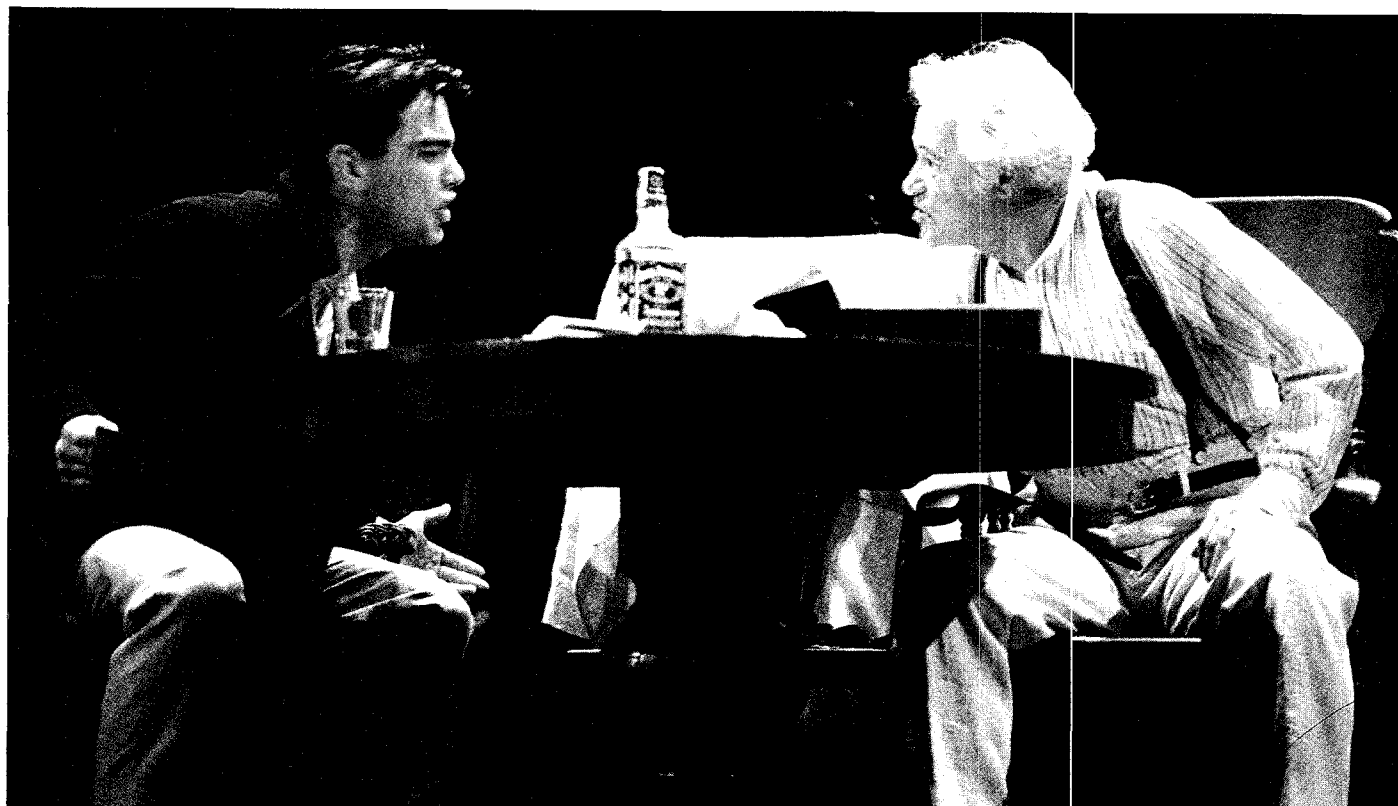
IS THIS SKY?

**'GUYS AND DOLLS' MAY AT
LONG LAST MAKE PETER
GALLAGHER A STAR**

BY DAVID BLUM

On hundreds of walls and billboards across this crazy, dirty town, the brooding face of a handsome 24-year-old actor named Peter Gallagher is staring out into the void.

Who is he? And why are we drawn so mysteriously to those round, deep-blue eyes? Could it be those impossibly thick black



AS EDMUND TYRONE (WITH JACK LEMMON) IN *LONG DAY'S JOURNEY INTO NIGHT*, IN 1986.

'HE'S GOT THAT LEADING-MAN QUALITY,' DIRECTOR ROBERT ALTMAN SAYS.



AS GLENN CLOSE'S LOVER IN *THE REAL THING*, IN 1984.

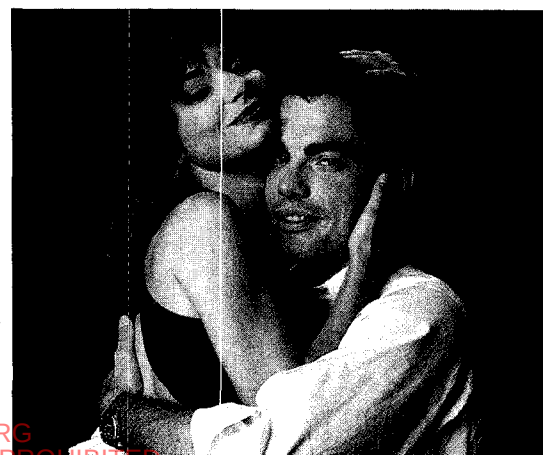


AS WOULD-BE ROCK STAR CEASARE IN *THE IDOLMAKER*, IN 1980.

WITH LAURA SAN GIACOMO IN *SEX, LIES AND VIDEOTAPE*, IN 1989.



IN THIS YEAR'S *THE PLAYER*, GALLAGHER (WITH TIM ROBBINS) PLAYS A RUTHLESS HOLLYWOOD CLIMBER.



eyebrows? Or the mouth so full Pauline Kael once described it as foolish? Or the jet-black hair against his pale white skin? Yes, he is the essence of black Irish, that bastard breed the Spanish created when their armada crashed into the southern coast of Ireland four centuries ago.

It is the spring of 1980, and the posters declare: CEASARE IS COMING.

Peter Gallagher is Ceasare. Ceasare is a major character in *The Idolmaker*. *The Idolmaker* is going to be a hit. And Peter Gallagher is going to be a star.

IT IS 1982. RANDAL KLEISER has just made *Grease* and *The Blue Lagoon*. The guy knows what he's doing, right?

Peter Gallagher signs on as the star of Kleiser's new movie. He thinks it might be an interesting exploration of sexual freedom and relationships in the eighties. He is a serious and thoughtful actor, and goes on location in Greece for three months determined to find a message in this simple story of a ménage à trois.

The movie is called *Summer Lovers*. And it will, without a doubt, make Peter Gallagher a star.

IT IS 1984. *The Real Thing* has just opened at the Plymouth on Broadway.

What a play! What a hit! Tom Stoppard wrote it! Mike Nichols directed it! Glenn Close and Jeremy Irons are in it! Frank Rich loved it! Wow!

At the last minute before the Broadway opening, Peter Gallagher replaced another actor who left the production in Boston. He is playing Glenn Close's lover. At last, Peter Gallagher is in a hit.

Now he is going to be a star. For sure.

IT IS 1986. HE HAS LANDED A ROLE IN A MASTERPIECE: *Long Day's Journey Into Night*.

Peter Gallagher is Edmund Tyrone. Jack Lemmon plays his father. Lines form around the block in London for the production, directed by Jonathan Miller. When it comes to Broadway, Gallagher is nominated for a Tony Award.

What the hell does this guy have to do?

IT IS 1989. THE HYPE MACHINE IS GOING full blast on a new movie called *sex, lies and videotape*.

It sweeps the Cannes Film Festival. A certified independent hit. Director Steven Soderbergh becomes the Flavor of the

Month... the Year... or was it the Whole Damn Decade?

Now. Now. This time Peter Gallagher is going to be a star, damn it!

In a couple of weeks, *Guys and Dolls* opens at the Martin Beck Theatre on Broadway with Peter Gallagher as high-rolling romantic Sky Masterson, and Robert Altman's eagerly anticipated *The Player* arrives in movie theaters, with Peter

'IF I BASED MY LIFE ON COMMERCIAL ACCEPTANCE I'D HAVE A .45 TO MY HEAD,' SAYS PETER GALLAGHER.

Gallagher as the overweening studio executive Larry Levy.

And this, of course, means... what?

"The big mistake you can make as an actor," Gallagher was saying one night recently after a long day's journey, "is to believe that any one project is going to be it. Basically, we all hunger for some kind of acceptance, some kind of regard from others."

Gallagher paused to reflect for a moment on the fact that he is now 36 years old. He has made more than a dozen movies. He has worked with Robert Altman, Mike Nichols, and Jerry Zaks. He has been nominated for a Tony. He earns enough money to afford a pretty amazing apartment on the Upper West Side and hang on to his little place in Santa Monica, too. He has a lovely little 23-month-old son; a wife, Paula, whom he has loved passionately since the moment he first saw her on the steps of a Tufts University dorm in 1973; and a hairline that shows no signs of recession.

Remember Paul Land? The other soon-to-be-a-major-star in *The Idolmaker*? Most people don't.

The moment of reflection has passed.

"If I based my life on commercial acceptance," Peter Gallagher concluded, "I'd have a .45 to my head."

There are actors in this world... in this city... on your block... who are grateful for whatever is given to them. They are plagued with the neurotic fear that the script that arrived in their mailbox this morning will be the last. They see five lines a page, five zeros on the check, and they sign on immediately. A studio offers them their name above the title, and they're on the next plane. A director tells them, "You're the greatest," and they think, I'm the greatest. A critic writes that they were brilliant, and of course they believe it. And a journalist writes that this role, this movie is going to make them a

star, and the actors say to themselves, "Why would they lie?"

Peter Gallagher is another kind of actor.

In 1980, he crumpled up his reviews in *The Idolmaker* and zipped up to the Long Wharf Theater in Connecticut, where he played Benvolio in *Romeo and Juliet*.

In 1982, he saw *Summer Lovers* and said to himself, "Peter, if it's not in the script, it's not going to be on the screen." The next year, he turned down a part in *Supergirl*.

In 1985, after he left *The Real Thing*, he went to Chicago for a role in *Miss Julie* at the Steppenwolf Theater in Chicago. On the first day of rehearsal he said to himself, "I am a fraud," quit the show, came back to New York, and spent the next

several months in a beginning acting class.

In 1990, he waited patiently in his house near Venice Beach for six months after the release of *sex, lies and videotape* while all his co-stars signed deals for starring roles. He walked on the boardwalk with his best friend, David Paymer, stared out toward the ocean, and told Paymer he was going to wait as long as it took. "Are you sure?" Paymer asked. Yes, he was. He knew the right roles would come along.

And now, at long last, they have come along.

INSIDE THE MARTIN BECK THEATER ONE Thursday night in early March, exactly ten days before the first public performance of *Guys and Dolls*, one finds a rather unexpected juxtaposition of elements.

Long-legged dancers are stretching their calf muscles in the orchestra aisles while short-legged union men are typing furiously into computer terminals. This is Broadway in the nineties. The actors have tiny, powerful microphones attached with toupee clips to the sides of their heads. There are twelve color computer monitors scattered around the orchestra section. It is said they have something to do with lights, though no one seems to know exactly what. A choreographer stands behind a large wooden table and shouts things like "Turn!" and "Kick!" A wonderful actor named Nathan Lane, who is playing Nathan Detroit in this production, is sitting quietly in the back row of the orchestra, watching the lights blink and flash.

The merger of director Jerry Zaks and Frank Loesser's first Broadway triumph has all the makings of a major revival smash. The first production of *Guys and Dolls* opened on Broadway in 1950; directed by George S. Kaufman and starring Robert Alda and Vivian Blaine, the show



ran for 1,194 performances and won eight Tonys. A movie version soon followed that managed to miscast Frank Sinatra as Nathan Detroit when he should have been Sky Masterson, and Marlon Brando as Sky Masterson when he should have been elsewhere.

Guys and Dolls spends a few nights in the world of Damon Runyon. Nathan Detroit is a craps-game impresario; Miss Adelaide, played by Faith Prince, is his long-time, sniffling fiancée; and Carolyn Mignini's Sarah Brown is a soul-saving missionary who captures Sky's heavy heart. This new *Guys and Dolls* does not look like the producers have been shopping for discounts. Zaks, whose exhilarating productions of *The Front Page*, *Anything Goes*, and *Six Degrees of Separation* suggest his enormous range, has conceived this production in the vein of wall-to-wall showstoppers; mammoth, breathtaking Tony Walton sets fly on and off the stage faster than the actors.

"Everybody knows *Guys and Dolls*," he says. "It's a wonderful world to play in." Zaks has imagined a whole new universe—what the world of Times Square would look like if everyone in it wore purple plaids and broad stripes and yellow feathers and blue shoes.

On the stage, with his back to the computers and Zaks and the rest of the madness that is modern Broadway, Peter Gallagher is tossing his hat.

Tonight he is wearing a black hat with a broad brim and a multicolored band around it. This is not his normal rehearsal hat, he explains, and his normal rehearsal hat is not the hat he will be wearing during the actual performance, he further explains, but tonight he is wearing the black hat and is making excellent use of it by spending most of the evening tossing it. Specifically, he is tossing it onto his head.

"Yes!" he cries with joy as it lands perfectly where he has aimed it. The sound of his tenor bounces off the rear of the stage and reverberates back into the theater. Sky Masterson has rolled sevens and elevens.

Hat-tossing is nowhere in the script of *Guys and Dolls*. But it is in the nature of Peter Gallagher. While the rest of the cast waits offstage or in the orchestra, he searches for something to create, to perfect. He has been working rather hard at this new skill, as he does at most everything he tries, and tonight one observes that he has basically gotten the knack. He puts the hat on his head; tilts his head down; lets the hat roll down his arm into his hand; flips his wrist backward, thus tossing the hat back upward; and waits to see if it lands squarely back on his head.

One time out of three, it does.

Every so often, in the midst of this high-tech technical rehearsal, Gallagher is asked to stop perfecting his hat-tossing technique and to start acting.

Which he does, effortlessly.

"Try this," Zaks says into a microphone, then jumps up onstage to demonstrate a particular move. Gallagher tries it and it works, and Zaks gets back offstage, happy.

"Peter is *exactly* right," Zaks has said earlier. "Exactly right. He has a wonderful sense of self. He understands Sky perfectly. . . . He has got such a great talent that he can do it all."

He sings. He acts. He dances.

"I can't believe it sometimes," Gallagher says a few minutes later, his hat in his hand, sitting in Row Q, Seat 101, staring with a child's yearning at the bright, beautiful sets that fill the Martin Beck stage. He has been here before, of course; just a few steps down 45th Street, he ap-

'PETER IS EXACTLY RIGHT,' SAYS 'GUYS AND DOLLS''S ZAKS. 'HE UNDERSTANDS SKY PERFECTLY.'

peared nude in a revival of *Hair*, starred in *Grease*, and won the Clarence Derwent Award for his performance in *The Real Thing*. And yet, with the thrill of a man who sees each moment in his life as the most wonderful moment yet, he exclaims, "Here I am . . . on Broadway!"

WHEN HE IS NOT REHEARSING, HE is renovating. Like everyone else in New York, Peter Gallagher is obsessed at the moment with his apartment. True, it is a little larger than your apartment, but there is no point begrudging him, is there? He needs the space and can afford it at last. His little boy needs more room, and so does his wife, Paula Harwood, a movie producer and the woman from the dormitory steps. She was wearing a tight mock turtleneck that day, by the way. "It was gray," he remembers a tad too vividly. "And she had a great figure."

It took him seven years to get her. She would have nothing to do with him, not even when he was on Broadway in *Grease*. He'd just replaced Patrick Swayze in the lead and ran into her on the street, tried to impress her by offering a couple of free tickets to the show, and felt slightly chagrined when she showed up with her

boyfriend. It was not until he took her for a ride in a rented red Thunderbird one day that he got her engine running. "Just when I was about to give up," he says.

In much the same way, Gallagher passionately pursued a career that might have seemed, to others, to follow a bizarre and inexplicable path.

It began in Armonk, where he grew up in the shadow of the giant IBM world headquarters. His father, now 79, worked in the outdoor-advertising business; his mother was a bacteriologist who, Gallagher declares proudly, had something to do with the development of penicillin. The youngest of three children (his brother, Paul, is 45; his sister, Joan, is 42), Peter Gallagher first revealed his acting acumen in the sixth grade, with what was considered an uncanny ability to imitate Dean Martin. "I had a certain affinity with Dino," he says. This skill naturally led him into the world of the school play. In high school, he immediately nailed the role of Mortimer in *The Fantasticks*.

But let's face it: Mortimer wasn't much of a part. For two years, Gallagher barely got to say anything in the school plays. By the end of sophomore year, Mr. Bissell, the drama teacher, gave Gallagher a tiny little part in *The Pajama Game*. When it came time for him to sing his one line—"Charge account at the corner

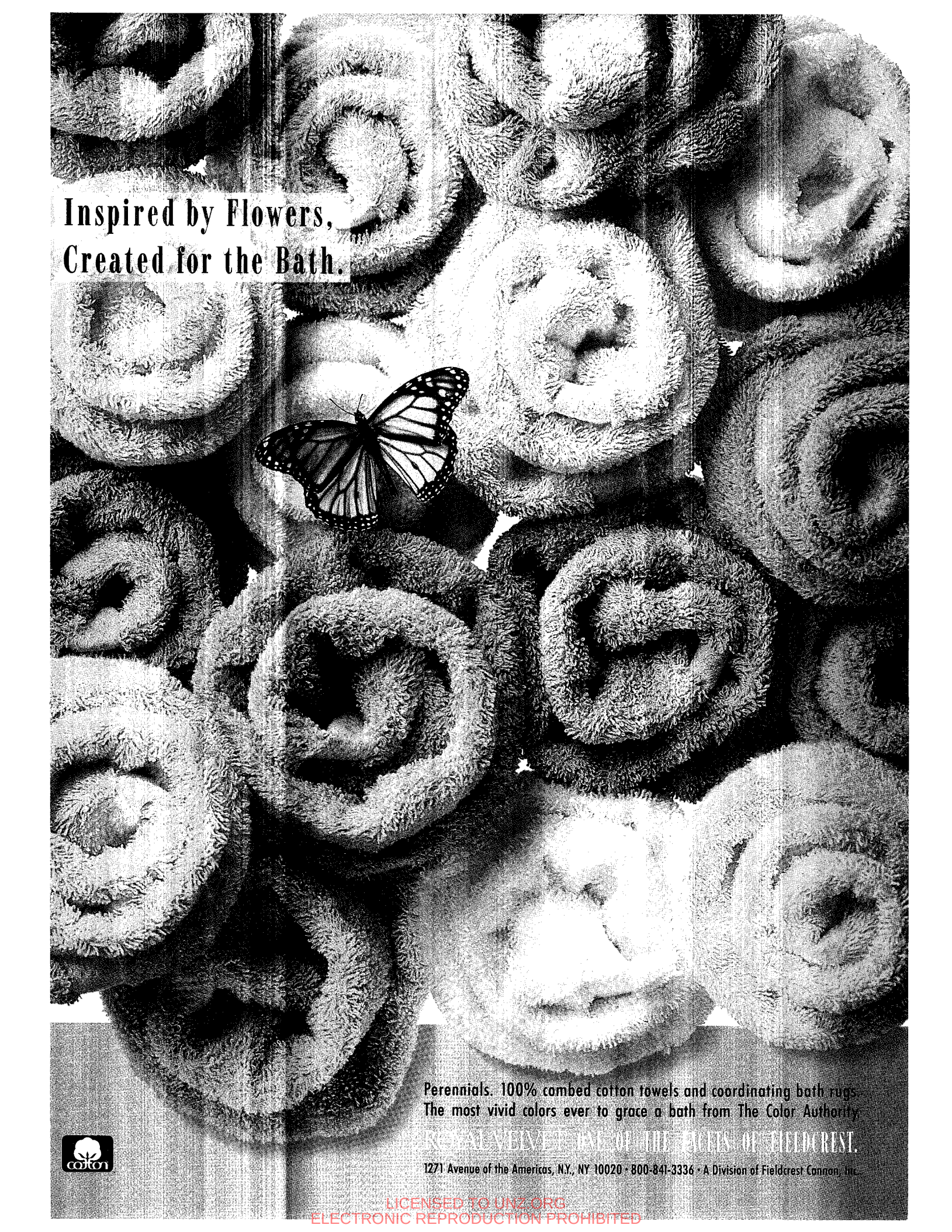
store!"—he got kinda tongue-tied. Could it have been because the female lead was Laura Branigan? She wasn't famous yet, but she wore those antique dresses with the big polka dots, and gee, Peter was, okay, he'll admit it now, infatuated with her.

Anyway, Mr. Bissell thought it was only fair that the paying audience get to actually hear the line, so he got another actor to sing it with Peter, and together they got it loud enough for the audience to get the general idea.

See? This guy's been blowing his moment in the spotlight since he was, like, fifteen!

Gallagher kept singing and acting and dancing, though, and a star turn as Snoopy in *You're a Good Man, Charlie Brown* gave him the push he needed. He went to Tufts and performed on its famous Arena stage, but he disappeared from campus after a while, moving to an apartment in Boston and a small place in the world of theater. He acted and studied and worked; he spent three seasons at the Boston Shakespeare Company, worked in the Boston Ballet box office, studied singing at the New England Conservatory of Music, and performed with the Beelzebub campus singers.

"When Peter would sing solos with the Beelzebubs," recalls his college room-



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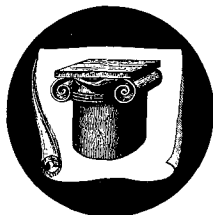


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mate, Elliott Jacobson, "he would go out into the audience and sing right in the face of all the girls. He would smile and sing and open his eyes real wide, and every girl would just die."

HE CAME TO NEW YORK RIGHT AFTER college, walked into a cattle call for *Grease*, sang "Put Your Head on My Shoulder," and found himself in a leading role on Broadway for the first time. It was 1978, and he was the last in a long line of Danny Zukos. Now, when you see him ignite the Martin Beck's grand old stage with his performance as Sky Masterson, looking as though he could inhabit the Broadway musical theater for the next, oh, say, 30 years, or when you watch him effortlessly portray movie mogul Larry Levy, Altman's vision of Hollywood evil, you will no doubt be drawn to that face, that voice, with the magnetic force more than a few Tufts women will remember with a twinge of something or other.

"He was the best thing by far in *sex, lies and videotape*," says Altman, who first found Gallagher in a TV mini-series called *The Murder of Mary Phagan*, where he played the accused Jewish murderer Leo Frank. At the time, Altman was looking for someone to play a relatively thankless part in another TV movie, *The Caine Mutiny Court-Martial*; Gallagher was to play the role of the prosecuting attorney (the E. G. Marshall part, all you *Caine Mutiny* movie fans), and Altman gave him the part and a beer about 90 seconds after they met.

"He's got that leading-man quality," Altman says. "But Peter surprises you, because he's always looking for the other side of the coin. The unexpected. The part of a character that nobody else would ever think of." Directors have often cited that skill; in *sex, lies and videotape*, Steven Soderbergh credits Gallagher with having written numerous lines for his character and creating comic bits, like the one in which he lies in bed waiting for his wife's sister, naked but for an impish grin and a potted plant.

Throughout Gallagher's career—and now, for the role on Broadway he is about to play—his craft has depended less on a search for knowledge than on one for truth. He is not the type to spend weeks immersed in research. He will not be gaining 60 pounds for a role anytime soon. And despite rumors to the contrary, he spent no time at all observing studio executives in Hollywood for the role of Larry Levy; and so it is with Sky Masterson.

"I just look for what it is I really understand," he says of his acting approach. "I read and see what rings true and bring that part out. I look for roles not by length or number of lines but by the content. I really like Sky Masterson. He's got songs . . . he's got heart."

His gift has been to turn even the small-

est of roles into an ongoing portrait of compassionate evil. He has been playing the dark side of humanity from the very beginning; he knows that he has relied heavily on his talent for finding the heart inside the dog. It is the role of the dog that he has played most often and most tellingly—from Billy in *The Real Thing* to John Millaney in *sex, lies and videotape*; from Larry Levy to the dark side of Sky Masterson.

And do not forget the first dog he ever played: Snoopy. "Snoopy is talking about his supper," he explains, "the one event in his life which is constant and completely joyous. I'm like that. And I've been playing dogs ever since."



SKY MASTERSON'S "GOT HEART," SAYS GALLAGHER.

bins's Griffin Mill, the unstoppable force. There may be a hostile postcard writer driving the plot, but it is Levy's insidious presence that drives Mill toward an act of consummate evil. Levy glad-hands and hobnobs and mingles with torturous glee. Over Mill's shoulder, under his table, inside his mind, Larry Levy is there—smiling, moving, climbing. Remember: In Hollywood, fear for your career is the same as fear for your life. Gallagher has captured the black heart of Hollywood and distilled it for your macabre pleasure.

"I've seen it three times," Gallagher says. "It wasn't till the second time that I realized just how lucky I was."

Typical! And is Gallagher going to sit at home all day—yet again—waiting for the right phone call? Is he going to read script after script, wondering whether this is the right one? Or that one? Or the one I just threw away? Will it be another *Summer Lovers*? Oh, the choices, the choices. . . .

He tortures himself with the roads not taken.

"I could have been in *Poor Little Lambs*," he moans one night in the "star" dressing room at the Martin Beck once oc-

WHICH BRINGS US TO *The Player*, a movie that—if this writer may be permitted a slight bias—is so good that it may take audiences a while to figure out just how good. We have been numbed by an era where a pretty decent serial-killer movie is hailed as art; where a sterilized-for-your-use portrayal of Bugsy Siegel gets piles of awards;

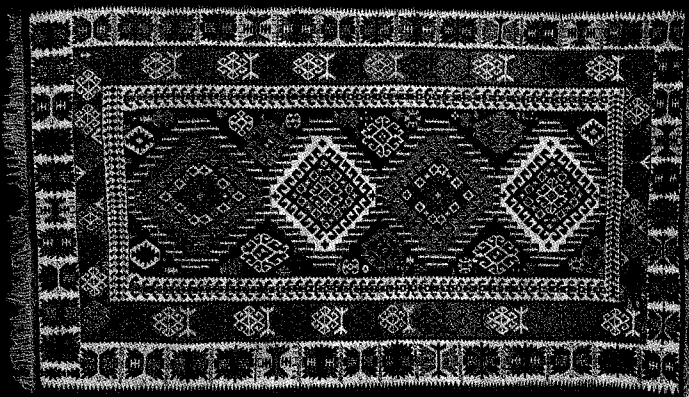
where movies meant to appeal to our basic instinct instead are aimed squarely at our basest instincts. So it's going to take people a while to remember what it feels like to see a great movie again.

In it Gallagher plays what might be called an antagonist. Larry Levy is an ambitious and successful movie executive who has just left Fox and joined the fictitious studio Robert Altman deftly parodies with a play on Richard Nixon's 1972 presidential-campaign slogan: "Movies . . . Now More Than Ever." He becomes the visible thorn in the side of Tim Rob-

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cupied by Mrs. Larry Fortensky, complete with carpet stains and bars on the window. He is referring to a Paul Rudnick play that launched the careers of Kevin Bacon and Bronson Pinchot, among others. "But no," he adds with the cynicism that springs hilariously forth from his neurotic side. "No . . . that had a chance of becoming a hit! I couldn't do that! I told them I couldn't do it, sorry. I was going to work with Randal Kleiser, see. The guy'd had a couple of hits, I figured he was due for a flop, so that was the role for me!"

And yet, when it comes to acting itself, Peter Gallagher glides through the choices so effortlessly and without neurosis that one forgets the five years he spent waiting for a single movie audition after *Summer Lovers*. Sure, there are roles he didn't get, parts he didn't keep; but for all his self-mocking, the man you see before you is an actor free of doubt.

There are moments in *The Player* so unbelievably real, and simple, that when you learn that Gallagher made them up moments before the camera rolled—well, just listen.

Burt Reynolds is having breakfast at a swank Malibu café. Larry Levy is at the next table. He cannot pass up this moment or any moment that might allow him to snuggle up to the blinking stars that overpopulate this universe.

"Hello, Burt, Larry Levy," Levy says, that glad hand outstretched. Burt looks blankly into the dark, empty void of Levy's eyes.

"Burt, I hope you don't remember me," Levy continues without a breath, "and if you do, I hope there are no hard feelings. I was just working for Kastner at the time."

For a split second, there is a bond of recognition between the slime and the slimed. "Kastner" is Elliott Kastner, a controversial Hollywood producer here reduced to a show-biz buzzword. It is just a moment in a movie with a million moments. But it is a moment, too, of Gallagher's own creation.

IT IS THE SPRING OF 1991, AND GALLAGHER is sitting in a New York casting director's office. It is one he has known for many years. And thus it is one where he would not have expected to be kept waiting.

But here he is: waiting.

At first, it seemed normal. Actors are accustomed to waiting. And he doesn't mind, really, being a nice guy and all, even though, when you think about it, he'd been in *sex, lies and videotape*, and wasn't that enough to get him on the A-list in a casting director's waiting room? After a while, when it is suggested that he might want to go out and get something to eat, he starts to get a little upset. His anger rises when he sees the actors in a hot TV series ushered in right in front of him.

But still he waits.

After 90 minutes of waiting, at last he is

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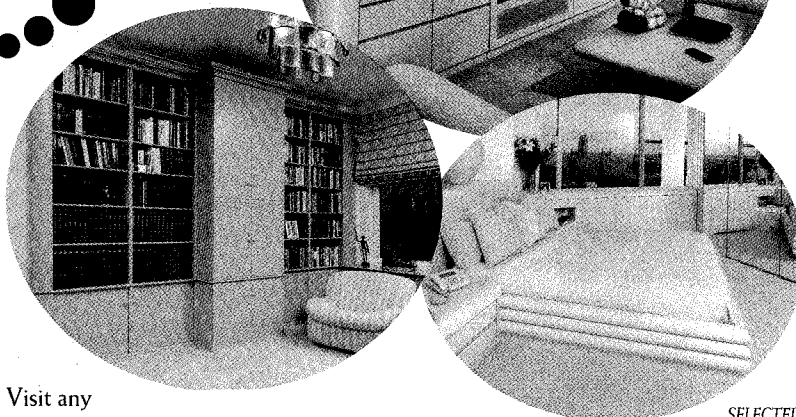


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brought in. He meets the director. He reads. There is a pause.

"Wow, that was really good," the director says.

The director says they must get the star to read with Peter right away. "I promised him he wouldn't have to read with anybody else, but..." Peter is starting to feel a little better.

The star arrives.

"Peter Gallagher!" he says. "Gosh, I saw you in *Long Day's Journey* in London. . . . You were great."

At which point Peter notices the chagrin of the casting director who kept him waiting. And the moment, to Peter, is so satisfying that the role no longer matters.

"The winds of acceptance are so fickle and so temporal," he says.

And what a performance! You can almost see Gallagher sitting there, knowing his choice, fighting his conscience. Do I sit here? Do I leave? Do I hate this man for hurting me, or do I hate myself for allowing the pain? It is the performance of a man who knows what it is like to be vaulted to stardom at the age of 24; who wants so desperately to be good, to be strong, that he will sit and he will wait. He will follow up a starring role in *sex, lies and videotape* with an uncredited role, practically a cameo, in *Tune in Tomorrow* . . . , based on a Mario Vargas Llosa novel; and three months from now, after he is likely to have gotten raves for his latest star turn, he will appear in *The Cabinet of Dr. Ramirez*, a new movie by avant-garde director Peter Sellars that is not likely to beat *Eatman Returns* at the box office.

It's simple. When you are being described in *Idolmaker* press clips as a cross between Montgomery Clift and Brooke Shields; when, at 26, you're called "a cartoon of teenage sensuality" by critics like *New York's* David Denby, you learn how to read and think and choose.

"We were told *The Idolmaker* was going to be a big, big, big, big hit," he remembers of his movie debut, which also marked the start of Taylor Hackford's directing career. "And I was the cynical one, saying, 'Yeah, when I see the lines around the block in Times Square.' The idea was to make Paul Land and me teen idols. We had a Radio City preview that was amazing. It went wild. I was pulled across a limousine by a group of girls. I had a leather tie on. It wouldn't rip. I was caught. It was amazing.

"Then the movie did no business."

In the past few years, Gallagher has been in yet more movies that have done no business. He likes to mention these movies, unlike those at the beginning of his career, and he likes to mention the directors, too—like Neil Jordan, the director of *Mona Lisa*, who cast Gallagher in *High Spirits* ("It became a Steve Guttenberg-Daryl Hannah vehicle, but that's not what it really was"); or W. D. Richter, the director of *The Adventures of Buckaroo*

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Banzai, who chose Gallagher for *Late for Dinner* ("I like Rick, and it came very close to what it could have been"); or Gavin Miller, who directed *Dreamchild* in 1985, the only movie Gallagher made between *Summer Lovers* and *sex, lies and videotape*, a beautiful little film about Lewis Carroll that almost no one saw.

LATE ONE AFTERNOON A FEW WEEKS ago, Peter Gallagher was walking home from an exhausting day at the rehearsal studio on lower Broadway, where, for the first time, director Jerry Zaks had put his *Guys and Dolls* cast through their first, sort-of, kind-of, semi-official run-through.

It went well. He was happy.

So happy, in fact, that suddenly Gallagher felt something . . . a feeling. It was almost unrecognizable to him, an emotion he had felt only once before.

The first time was on a similarly long winter afternoon a dozen years ago. He was in the New Jersey suburb of Alpine, shooting *The Idolmaker*. He was young and did what people told him; when director Taylor Hackford said he wanted his star to have a hairless chest, Gallagher spent six hours getting a chest wax in Beverly Hills by the Josef Mengele of hair removers, an act so traumatic that afterward he sat alone in his car and wept.

On this day the scene involved a fight between Guido, his swarthy Italian character ("Not Irish enough," casting directors used to say of Peter Gallagher), and Tommy Dee, the other would-be phenomenon being launched in this story of a fifties pop promoter. It wasn't all that much of a scene, really.

But still . . . there it was. That feeling.

"I am exactly where I should be," an inner voice told Gallagher. "This is the right place at the right time. I am happy."

And now, on this windswept walk uptown, there it was again. That feeling.

"This is where I should be," the voice repeated. Gallagher knew he had heard that voice before, knew he could trust it, and knew what it meant.

A few hours later, he was sitting in a downtown restaurant, sipping a shot of Cuervo Gold, and excitedly reporting on this message and its meaning.

"My ambition has always been that by having a body of work that somehow reinforced my beliefs and values," he said in the excitable manner with which he says everything he truly feels, "it would be something no one could take away. It would give me enduring satisfaction. I thought, If I could just find my way into that world . . . into the world of Altman and Sellers and Soderbergh. . ."

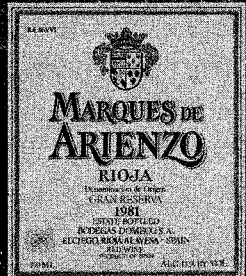
He stops for a moment to finish his drink.

In the quiet of his thoughts, you can almost hear that voice reminding him: Peter, you *have* found your way.



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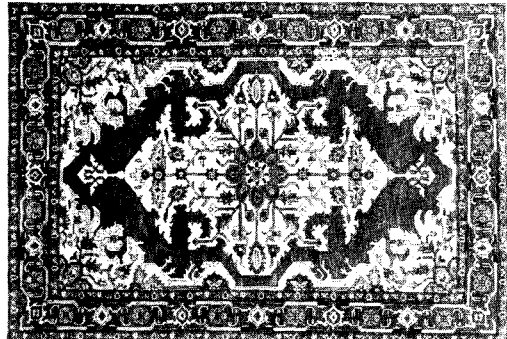
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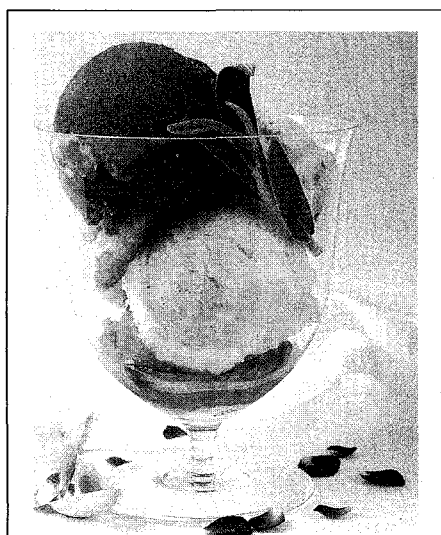

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—Barbara Costikyan

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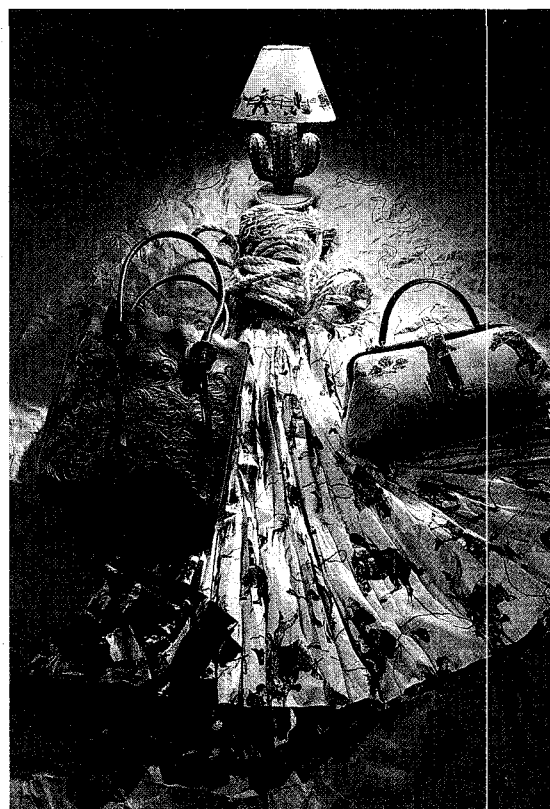
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Now that Paris has embraced cowboy chic, prairie skirts, cowboy boots, Levi's, and bandannas are the dernier cri on the Left Bank and in the Marais. So it seems fitting that Charivari—our bastion of hip fashion—has put together a collection of Western treats. Among the Moschinos, the Calvins, and the Suis, you'll now spy cotton prairie skirts in forties cowboy prints (\$100), hand-tooled leather totes (\$125), canvas-and-leather bags (\$240), even cacti lamps (\$165). Yippee-ie-o, we're ready for a hoedown!

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“...Christie's has a set of Audubon's *Birds of America*, a hugely important nineteenth-century publishing work, for \$2.5 million. . .”

DAGUERREOTYPES OPERATE on the fringes of the photography market. Unlike paper prints, which are decorative when seen from across a room, daguerreotypes demand closer inspection. Their silvery images are reflective and elusive. Unless they're viewed up close and straight on, it seems that nothing is there.

As a result, there are relatively few daguerreotype enthusiasts, says George Rinhart, a North Carolina collector. However, he adds, “among aficionados of daguerreotypes, they're collected more vigorously than paper prints.” Despite that passion, prices for the best pieces are a fraction of those for photographs. Paper prints have soared to more than \$100,000 in the past few years, but the auction record for a daguerreotype is a mere \$59,400, set at the Swann Galleries in 1985.

In its April 13 photography auction, Swann is offering a few choice daguerreotypes, among them an 1851 Cincinnati street scene by James P. Ball (lot 137, conservatively estimated at \$7,000 to \$10,000). As was common at the time, most of Ball's work was done in studios. This scene is of a store, men in stovepipe hats, and a carriage outside. The image is almost cinematic. A George Howard Johnson daguerreotype (lot 135, \$8,000 to \$12,000) is unusual because it's a land-



Walker Evans at Swann.

scape—a California mining scene, also circa 1851. The plate is slightly mottled.

Also at Swann are some good Farm Security Administration prints. The FSA was a New Deal project that commissioned photographers to document rural American life. Swann is offering Walker Evans's *Wash-room in the dog-run of Floyd Burroughs' cabin, Alabama* (lot 375, \$1,200 to \$1,800), a beautifully framed image.

Both the April 14 Sotheby's and the April 15 Christie's photography sales contain a num-

ber of FSA works (some are sold in groups at Sotheby's: lots 139–143A, \$1,500/\$2,000 to \$3,000/\$5,000). In addition to the FSA work, Sotheby's is offering Margaret Bourke-White's striking *Transmission Station Helix* (lot 156, \$15,000 to \$25,000) and several works by Jaroslav Rössler, including one from around 1924 called *Untitled Abstraction* (lot 271, \$3,000 to \$5,000)—it's all planes and light.

Christie's is also offering a U.S. Army Signal Corps gelatin print from the World II Italian front. This night view shows traces of artillery fire (lot 452, \$2,000 to \$3,000). Among other documentary items at Christie's are two Wright brothers prints—they recorded their early flight ef-

forts—including a shot of their first successful flight (lot 493, \$8,000 to \$12,000).

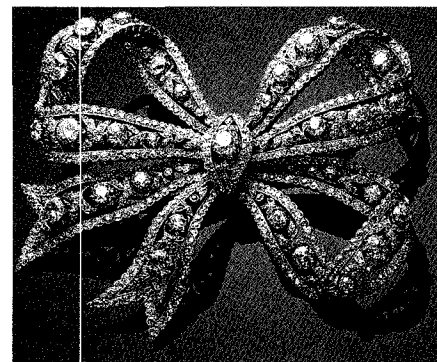
One of the most important works in American and British nineteenth-century publishing is John James Audubon's *The Birds of America*, a set of 435 hand-colored aquatints that Audubon sold by subscription. Audubon collected various species and rendered them in watercolor. Gathering the examples

was as difficult as the actual painting. “He blew them to bits,” says Stephen Massey, of Christie's books-and-manuscripts department. “He'd have to go through several specimens of a small bird because there wouldn't be much left of them.”

On April 24, Christie's will auction a complete, unusually clean set (lot 2) with an estimate of \$2.5 million to \$3.5 million—well below the \$3.9-million auction record. The Christie's set is bound by species rather than by date of issue, so popular prints usually found at the front of most volumes, and thus somewhat worn, are toward the middle and are in fine condition.

This spring, Phillips is coming back to life. On April 15, for the first time in years, Phillips will auction silver and jewelry in New York. For example, there's a cultured-pearl-and-diamond necklace with small ruby collets (lot 81, \$20,000 to \$25,000) and a group of ten Paul Storr salts with liners and bases (lot 65, \$35,000 to \$45,000).

The Sotheby's April 15 and 16 jewelry auction includes a Boucheron early-twen-



A brooch at Sotheby's.

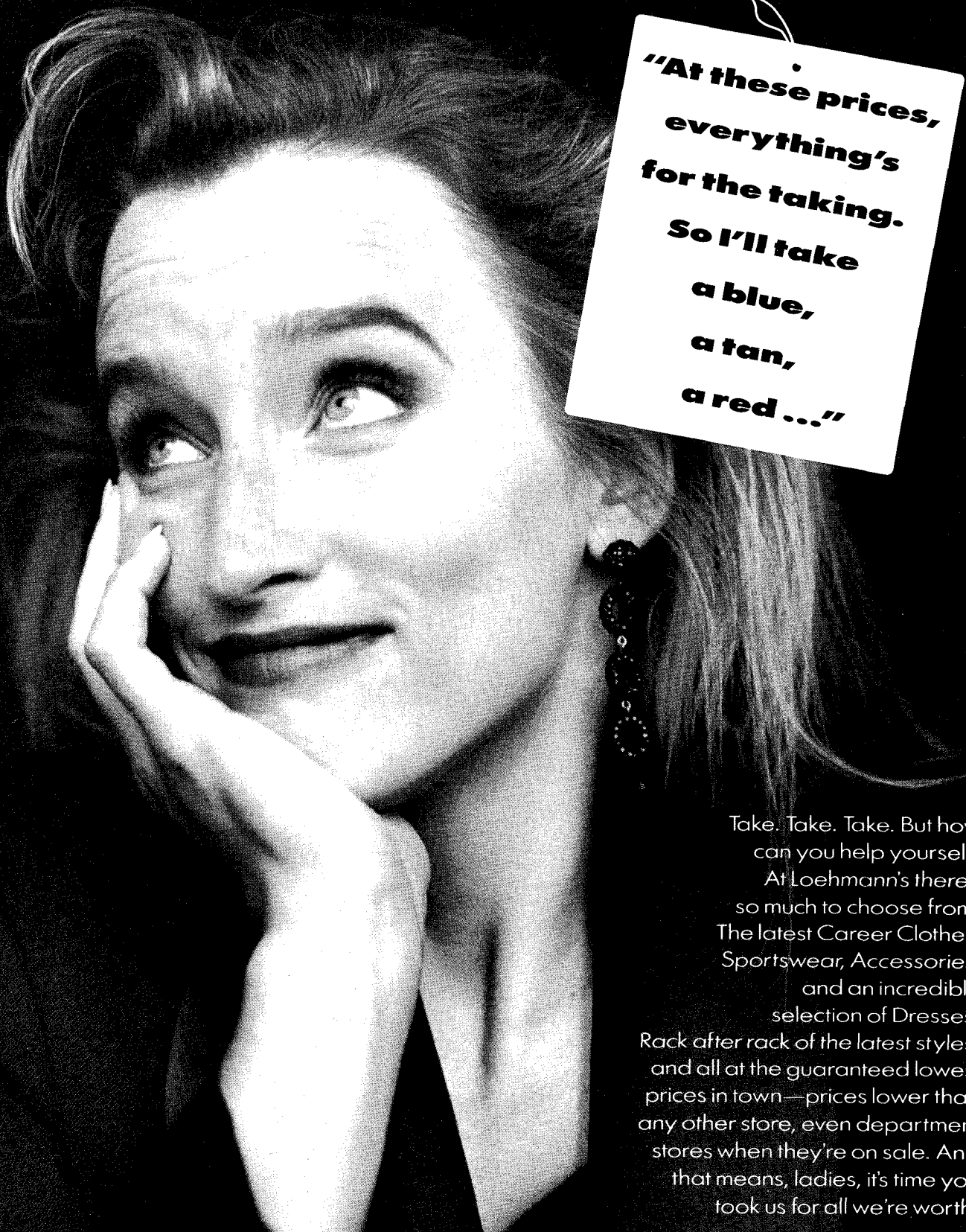
tieth-century diamond bandeau (lot 435, \$30,000 to \$40,000), a nice piece of flapper chic. There's also a delicate, late-nineteenth-century lacework bowknot brooch (lot 430, \$50,000 to \$60,000).

The Christie's jewelry sale, on April 14, has a wonderful Charles Holl pavé-sapphire-and-gold box, with an accompanying lipstick (lot 630, \$20,000 to \$25,000). And if the Sotheby's bandeau is too informal, Christie's has a *Belle Époque* Cartier Russian-style tiara (lot 457, \$50,000 to \$60,000). The stone weight of the piece is not great, but the workmanship in the silver is.

“Rugs in the first quarter of this centu-



Audubon's *Birds of America* at Christie's.



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ry were extremely popular—more popular than they are today,” says Sotheby's James A. Ffrench. At the time, dealers like the Duveen Brothers and French and Company sold carpets along with paintings and furniture. Rugs were just another thing to collect. But, Ffrench says, collectors like the Rockefellers also “used them—they used sixteenth-, seventeenth-, and eighteenth-century carpets on the floor.” Sensibilities have since changed—sparing the carpets but deflating the market.

Sotheby's April 7 auction has decorative pieces as well as carpets that only a serious collector could love. A circa-1500 Mamluk rug, made in Cairo (lot 54, \$30,000 to \$50,000), has characteristic geometric patterns and muted colors. The rug is important—only about 300 are known to exist, says Ffrench—but it is far from pretty. Among the more decorative items at Sotheby's is a large, bold, colorful



Heriz carpet at Sotheby's.

Heriz carpet from the early twentieth century (lot 217, \$25,000 to \$30,000).

The Metropolitan Arts & Antiques Pavilion was late in presenting its first auction (March 5), and the results were mixed. Only about half the eclectic, low-end property sold, but the operation was clean: The sale catalogue disclosed those lots that carried reserves or were owned by Metropolitan. “The reserves were too high,” says owner Alan Boss. “It was our first sale, and we've got a few kinks to get out, but we're in it for the long run.”

For the fourth annual Works on Paper Show at the Seventh Regiment Armory (Park Avenue at 67th Street from April 3 to 5), Galerie Arnoldi-Livie, of Munich, is bringing a group of drawings by Adolf von Menzel, whose works were the subject of a recent exhibition at the Frick Collection. The show's exhibitors handle items from old-master prints and drawings to contemporary works, and they include the increasingly prominent contemporary dealer Matthew Marks, of New York.

Movies/David Denby

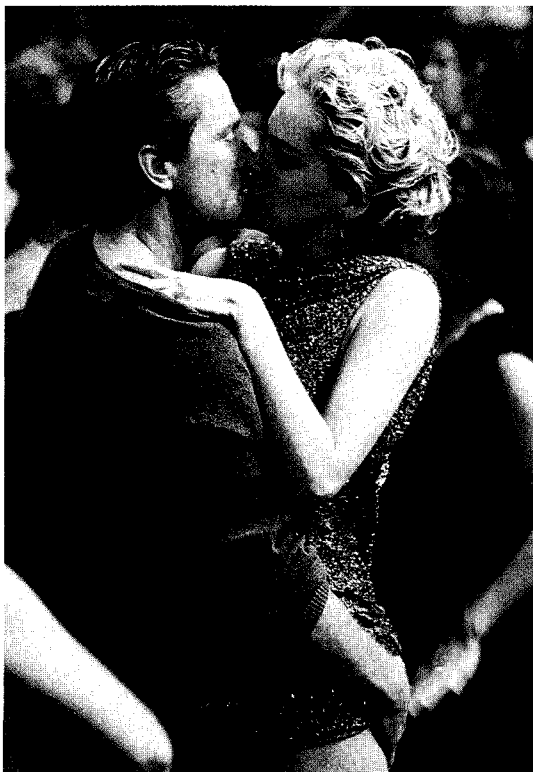
TIE ME UP. TIE ME DOWN

“... Apart from Michael Douglas's performance, *Basic Instinct* is sleek and empty, with lots of mean touches to rouse the jaded. . .”

Basic Instinct, THE NEW EXPLOITATION thriller about sex and murder, will do wonders for the sales of headboards and Hermès scarves. After tying her lover's hands to the bed, a blonde, sitting astride him, throws back her head and has a roof-raising orgasm. (And he *really* gets off. At the peak of his pleasure, she kills him. With an ice pick.) *Basic Instinct*, however, is not so much erotic as nasty; it removes from sex all emotions except one—fear. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. They may have worked in Hollywood too long for that.

In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. We see the crime right at the beginning—blonde woman, hair covering her face, good, slender body—and also the man on his back. This erotic tableau will be a repeated motif, complete with Jerry Goldsmith's shrieking chords doing their best to imitate Bernard Herrmann's nerve-jangling music for Hitchcock. As a reference point, Hitchcock is much in evidence here: The movie's forgettable female star, the former model Sharon Stone, is made up to resemble such blonde Hitchcock ideals as Tippi Hedren; at one point, she is dressed to evoke Kim Novak in *Vertigo*. The San Francisco setting, the beautiful Northern California light, produce further intimations of that amazing movie. But just to mention *Vertigo* is to provide a depressing measure of the fall of the American commercial cinema in the past 35 years—a fall from erotic suggestion, richly and deviously organized into art, to blatant erotic representation, cleverly but obviously organized into “hot” trash.

San Francisco detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Stone). She's sitting by the glittering sea, smoking, and smiles when she hears her lover has been brutally murdered. “I wasn't dating him,” she says. “I was *f--ing* him.” Charming. Was she the woman doing the urban-cowboy stuff in the beginning? Same hair, same body. She makes no attempt to allay suspicion. She has even written a junk novel in which a woman murders her rock-star boyfriend



TOO CLOSE FOR COMFORT: Douglas and Stone.

with an ice pick. *Love Hurts*, it's called. The police wonder, Could anyone be so stupid as to commit the same murder that she's described in a book? Or did Catherine write the book and then commit the murder, banking on the police's supposition that no one could be so stupid, etc.? Is her “confession” a sophisticated alibi?

Guilty or innocent, Catherine is a nasty broad out of old pulp novels, a blonde bitch who lures men to destruction. She calls Curran by his first name and, at a police interrogation, crosses and uncrosses her legs in front of him, revealing an absence of underwear below her skirt. (Top *that* one, Madonna!) She knows a great deal about Nick—that people tend to get dead around him, that he's been an alcoholic and a cokehead, that a beautiful police psychologist, Beth (Jeanne Tripplehorn), has recently been his girlfriend. She lures him back into his bad habits, lures him to herself. He goes to her, helplessly, and winds up attached to a bedpost, all the while suspecting that she's the killer.

Playing this male fantasy of a dangerous

woman, Sharon Stone gives smirky, flat readings. She's all slink and surface, no mystery. (Imagine Faye Dunaway fifteen years ago in the part and you realize how much more could be done with Catherine.) Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's shot too many people, done too much coke. He's a good cop but a bad guy, angry but also dead inside, sexually arousable only at the point of fear. Mr. Death Instinct. To regain that excitement, he takes horrible risks. Douglas's baleful face suggests he's smelling something bad (himself, maybe), and his eyes twitch with perverse complicity: Do it to me, I like it. Intelligent but hapless, Nick is the latest, most degenerate version of the hard-boiled-novel hero, the tough guy who's a sap for a dame.

Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded (the filmmakers treat us as if our appetites were as fatigued as Nick's). Catherine, it turns out, is bisexual. She has a female lover, Roxy (Leilani Sarelle)—bruised-fruit lips and cheeks—who watches her make love to Nick and other men. At police headquarters, the men all razz Nick about his sex life. Everyone's watching everyone else, and the audience is trapped in voyeurism, too. The filmmakers know how to press our buttons. Casually, we learn that not one but *two* women in the movie have killed members of their families (ah, yes, women have that thing about wiping out their families). Eszterhas and Verhoeven know a violent *man* is commonplace, TV-movie stuff. But a sexual woman with a knife or a gun is a dirty turn-on. Men will be excited, and perhaps women will be excited, too—or outraged, which, in box-office terms, is the same thing.

A couple of years ago, after telling off Michael Ovitz, the powerful agent and chief executive of CAA, screenwriter Eszterhas attained something of a reputation as a Hollywood rebel. Eszterhas, who was



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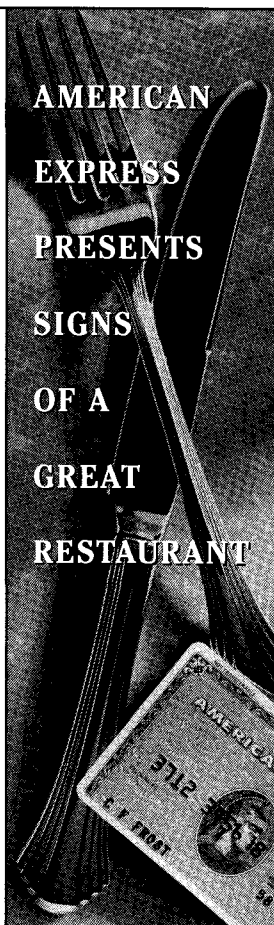
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paid \$3 million for the screenplay of *Basic Instinct*, is actually about as much of a rebel as John Sununu. *Basic Instinct* is about sex as power, sex as manipulation and deceit—the Hollywood-studio executive's vision of life. Yet in one respect, Eszterhas has earned his pay. He has constructed the movie cleverly. Nick's recent girlfriend, Beth, is set up to parallel Catherine. She's also bisexual, with a strange history, and Eszterhas distributes the clues so that she, too, figures as a suspect. After the movie is over, one can have a lively debate about the evidence. In the middle of the debate, however, a dismaying realization sets in: It doesn't matter who committed the crimes, because neither woman has any motivation; neither woman is a person.

The movie is empty not only of sympathetic feeling for women but of dramatic feeling (sensation is not the same thing as drama). We don't, I admit, always want humanity from movies; the absence of feeling in trash can be a relief. What bothers me most about *Basic Instinct*, however, is not the lack of emotion but the joylessness, the aridity. Hitchcock would have worked the story for psychological and visual complexity; De Palma would have sent it spinning, with hilarious mock perversities. Verhoeven, the Dutch director who gave sexual kinks a jocular fizz in his 1984 Dutch production *The Fourth Man*, now takes a heavily literal-minded view of vice, and this, of course, is the commercial view. Verhoeven (*Robocop*, *Total Recall*) is highly competent but obvious: At a disco, dirty people do dirty things to each other. He treats us as fascinated tourists: He's crude, and he pretends that nothing else matters but the crude stuff he knows he can hold our attention with.

What depresses me (in advance) is that the movie is going to set off an avalanche of debate and analysis in the *Voice*, the *Times*, the underground and academic feminist journals. University conferences on "film and gender" will take up *Basic Instinct* as an outrageous "text," right up there with *Fatal Attraction*. The organs of commentary need new subjects to grind into dead prose. One small warning: *Fatal Attraction*, however cynical and nutty in its last third, was at least about something real. The woman played by Glenn Close refused to be simply cast off by the married man (Douglas again) she was having an affair with; she wanted recognition. In *Basic Instinct*, however, the sexually aggressive women are just *bad*. I'm not saying that lurid male fantasies can't be analyzed, but don't forget that the sole purpose of erotic trash is to get you to lay out money to see it. Those who pay serious attention to *Basic Instinct* may be too angry, or too excited, to notice that before it's anything else, the movie is a shrewdly traditional piece of exploitation.

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RADICAL CHIC

“...Harnett's illusion is so extreme that it is constantly undercut by the mind; the trompe l'oeil 'gee-whiz effect' fools only the eye. . .”

IN William M. Harnett, THE MASTER OF trompe l'oeil, we have the intriguing case of an artist so conservative he was radical. Considered a somewhat reactionary realist in his own century, he looks tough, disjointed, and daring in ours. The common impression holds that he painted exactly what he saw without interpretation—almost true but not quite.

A hundred years after his last retrospective, and on the centenary of his death, Harnett is given a dose of intense revisionist scrutiny at the Metropolitan Museum, in a show jointly organized with the Amon Carter Museum and the Fine Arts Museums of San Francisco. (It's also traveling to the National Gallery in Washington.) In the catalogue, nearly two dozen of the field's most substantial scholars contemplate Harnett's literary references, musical tastes, academic training, relation to photography, and so on. The show itself, tucked into the American Wing behind the Engelhard Court, just barely manages to hold its own under the barrage of attention.

Harnett's art is a miniaturist's paradise, best comprehended six inches away, where the illusion is most intense and his ability to manipulate color and texture is most obvious. At that range, the glaze on a stoneware mug has a ceramicslike crackle and rides atop the picture surface; the leather binding of a book frays to soft velvet along the edges; a cheap balsa-wood fruit box sends off splinters. It's almost impossible not to be awed by Harnett's touch.

So why is it that Harnett appears to escape confinement in the still-life genre, though the catalogue lists all the reasons to keep him there? Harnett had something of a conventional art training in Philadelphia and New York, and at mid-career he left to live in Europe and paint alongside Munich artists of similar literalist persuasion. He seems to have had a thoroughly conventional ambition: He said he wished to “make an artistic composition” and to “make the composition tell a story.” Simple enough.

The new scholarship maintains that his

“stories” were often romantic and medievalist. His compositions sometimes also had deeper undercurrents: Roxana Robinson suggests the title of *The Golden Horseshoe* may point to the rich people's tier in the then-newly completed Metropolitan Opera. (A rusty horseshoe is nailed to a wall with a barely visible pearl stickpin.) Harnett seems to have yearned to make art like everyone else, but whenever he turned his brush on a living creature, it

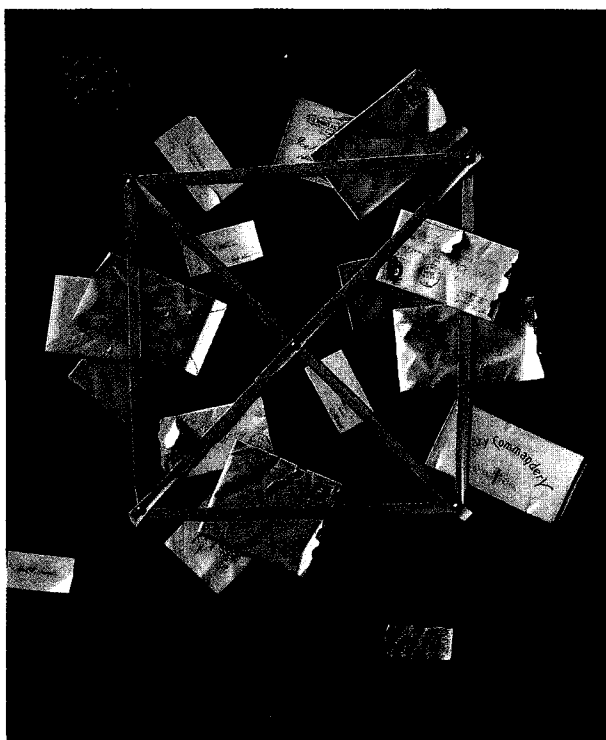
teenth century has receded so far that we can make of him what we will.

Harnett's biggest, boldest pictures—the “After the Hunt” series—are also his least compelling. Unfortunately, when he tried to paint like a Munich taxidermist in a beer hall, he succeeded. He was best when he was most American; that is, when he was painting *sui generis*. The height of his uncanny picture-making is the dazzling *Mr. Hulings' Rack Picture*, with its flat-on-flat-on-flat layering. Twentieth-century formalists admired Harnett for his “modernist” adherence to the picture plane, but the force of *Mr. Hulings' Rack Picture* lies in its deliberate and extreme insistence on illusion—so extreme that it is constantly undercut by the mind, which knows better. The imbalance between what you see and what you know is not meant to be resolved. The trompe l'oeil “gee-whiz effect” fools only the eye.

Through an ingrown naïveté, Harnett pushed the limits of pictorial knowledge, dismantling the nineteenth-century academic props and struts from picture-making—and letting audiences in on the strategy. If he had been a better or more skilled artist, if he had learned to paint a conventional picture, his tough-mindedness would have disappeared—as it did when he tried to “broaden” his art.

Whatever he signified in his own lifetime, Harnett appears nowadays to embody a stubborn American determination to see

what's *really there*. The catalogue writers note that urban critics in the nineteenth century tended to dismiss him, and non-urban audiences tended to admire him enormously. The urban art scene, worried about a taint of the provincial, bowed to the Baroque and Rococo pictorial conventions of the European system. The great American pioneer populace thought otherwise. A native American bluntness has always been linked with philosophical positivism and populist resistance to “arty” mannerisms. According to positivism, things are exactly what they seem; there is enormous inborn resistance to being told otherwise. An artist who paints



THE LAYERED LOOK: Harnett's *Mr. Hulings' Rack Picture*.

froze up like an inkwell. He was a lonely, idiosyncratic stylist by default, a painter for men's-club walls. As Henry Adams writes, his rediscovery in the twentieth century “was largely due to viewers no longer associating his paintings with vulgar businessmen and barroom settings.”

His launch vehicle was Surrealism, which rearranged photographically realistic ordinary objects into hallucinatory juxtapositions. When you think about it, that's a good definition of Harnett's work. Beginning with his plainspoken treatment of a Colt revolver, his art rode into the major museums on American enthusiasm for thirties modernism. By now, the nine-

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things the way they "really are" is aligning himself with the deepest and most enduring American pioneer prejudices.

I imagine Harnett has two sets of fans: those who regard him as the antithesis of everything hateful, fanciful, and "soft" about modern art; and the art crowd, for whom his hard-nosed directness and his lyricism about minutiae push the edge of picture-making. American positivism grew out of three centuries of wilderness conquest. A tree was a tree until it was cut down, and woe to the person who said it was beautiful. To positivists, illusion—that is, whatever one happens to believe—is real, and they will defend it with every ax in the woodshed.

To people more familiar with Harnett's pictorial games, there is something slightly miraculous, if not otherworldly, about his precision: You feel he's always about to fly apart into the surreal. Like a renegade in our time, Gregory Gillespie—the manic-realist who recently showed at Forum Gallery—Harnett escapes the still-life genre by sheer intensity of observation. Like Gillespie, he appears almost to see *through* the real, to disassemble it in the act of pinning it down, as though anxiety were the true subject. (Fifth Avenue at 82nd Street; through June 14.)

CREDIT THE RECESSION WITH SOMETHING good: the defeat of the proposed mine's-bigger-than-yours monster towers of Trump City. The alternative, **Riverside South**, is one third as high. It will extend the scale and architectural character of Manhattan west and will create a park fronting the Hudson from 72nd Street down to 59th Street. Working with the architects and park designers, interestingly, is a team of four artists: Mary Miss, Mel Chin, Fred Wilson, and Joyce Kozloff.

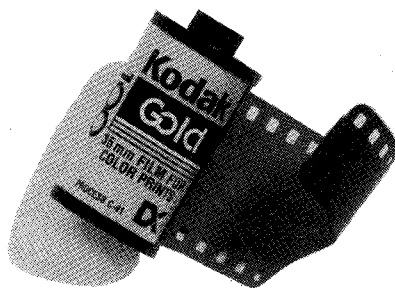
Artists made site work for Battery Park City, but outdoor art can't compete with the complex's daunting scale, dizzying detailing, and obeisance to corporate gigantism. Artists invited to "humanize" inhumane spaces face the tokenism problem. Riverside South is taking a different route. Instead of designing irrelevant art, artists are being invited into the *imaginative* stages. So far, there are plans for a lagoon, a community garden, a possible green-market, an amphitheater with a performance stage, and a meadow of wild grasses and flowers at river's edge. The rotting piers will be left in the water as historical reminders of evolving Manhattan.

What artists contribute to society is not art (which is just the end product) but an irregular, unregimented, people-centered enthusiasm for free inquiry. Remember Jane Jacobs's notion that organic, spontaneous play is essential to the life of cities? In a modern urban-design team, who is left to defend Jacobs's thesis except artists? I just wish someone at Battery Park City had said, "Calm down, boys."

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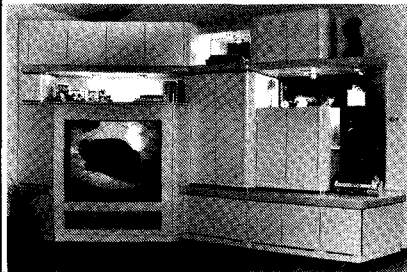
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“...The St. Petersburg troupe closely corresponds to our City Opera, if its blunt performances in New York are representative. . .”

LIKE MUCH ELSE ABOUT RUSSIA TODAY, THE country's operatic life seems troubled, exhausted, and in need of help. Moscow's Bolshoi Opera visited New York last summer, its grand reputation and carefully preserved traditions shrouded in a deathly pallor. The **St. Petersburg National Opera**, a descendant of the famous Lenin-grad Maly Theater and presently winding up a three-week run at the State Theater, hardly suggests the legendary, risk-taking experimental company of 50 to 75 years ago, when Chaliapin sang there and important new operas by Shostakovich and Prokofiev were introduced. In this struggle for survival one hears more encouraging reports about the Kirov, which arrives at the Metropolitan Opera House in July, propped up by several powerful Western arts organizations.

To judge from its past history and artistic goals—a catholic opera repertory geared for the general public, modestly but adventurously produced—the St. Petersburg troupe closely corresponds to our City Opera. If the blunt, rough-hewn performances of the three works that the company brought to New York are representative, that comparison holds true in more ways than one. I recall times when the City Opera also seemed to be holding itself together with little more than grit and willpower.

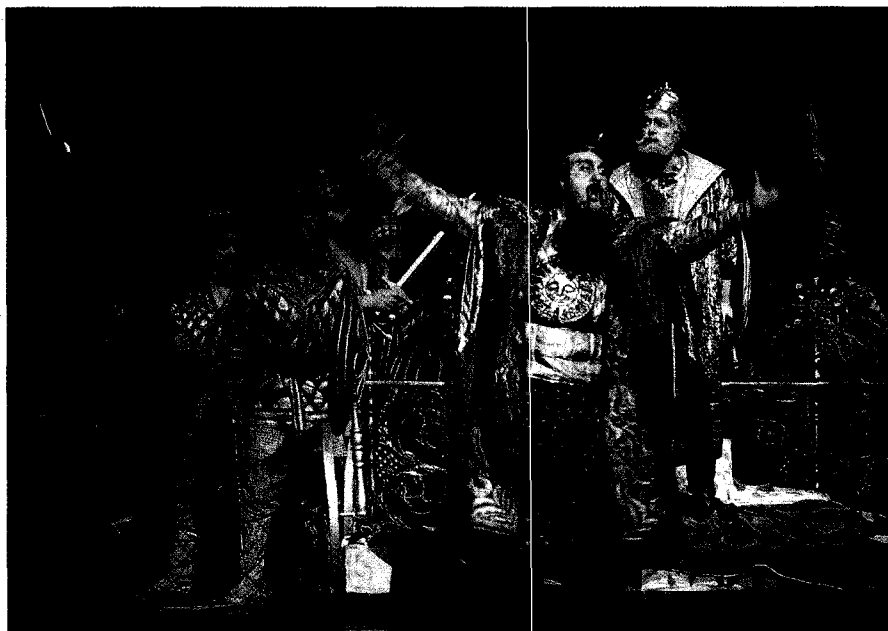
It would be easy to sneer—and many did—but there were good things, too, beginning with the happy idea of contrasting three operas based on writings by Russia's great poet-dramatist Alexander Pushkin: historical epic (Mussorgsky's *Boris Godunov*), satirical fantasy (Rimsky-Korsakov's *The Golden Cockerel*), and romantic melodrama (Tchaikovsky's *The Queen of Spades*). All three were given conventional stagings by the company's artistic director, Stanislav Gaudassinsky, and Vladimir Ziva conducted a game but obviously overworked orchestra.

Tchaikovsky's opera made the strongest impression, partly because a composer who always yearned for a stage triumph finally wrote a masterpiece, and partly because the piece plays to the company's team spirit and urge to sing out. There were no great voices to discover, but neither were there any embarrassing vocal disasters. Even tender-eared souls who cringe before the dreaded Slavonic wobble must have been reassured by Valen-

tina Iuzvenco's warmly appealing Lisa, Irina Bogacheva's formidable Countess, and Nina Romanova's butter-smooth Pauline. The company's tenors and baritones sounded rather juiceless, but Vladimir Scherbakov sang tirelessly as Herman and, compared with some, acted out this Byronic figure's obsessions with commendable understatement. The economical production caught the flavor of late-eighteenth-century St. Petersburg with a

and the Queen are the only real characters: two poets who see through the crazy human comedy around them but are much too clever to get emotionally involved. Unfortunately, that subtle but important detail never registered in these homely interpretations.

Every Russian opera company, great and small, should have *Boris Godunov* in its repertory, but that hardly means all productions are worth taking on tour.



MYSTIC PIZZAZZ: The Golden Cockerel in performance.

modest but effective arrangement of drapes, ironwork, statuary, chandeliers, furniture, and period costumes.

The magical kingdom of Rimsky-Korsakov's opera was also nicely imagined: a quilted childhood fantasy populated by the idiotic King Dodon, his preposterous court, the mysterious Astrologer and his prophetic golden cockerel, and the seductive Queen of Shamakhan. Although there is more wit and dramatic nuance to Pushkin's wicked satire on governmental foolishness than this cast communicated, a plain performance is preferable to the cheap slapstick and old-time Hollywood posturing that the opera often invites. Yelena Ustinova handled the Queen's exotic roulades expertly, and Anatoly Voropaev seemed unfazed by the Astrologer's stratospheric tessitura. As that seer assures us and the music confirms, he

What the St. Petersburg National brought was frankly pathetic: a drab unit set consisting mainly of two large mobile flats and a throne none too subtly bathed in a blood-red spotlight. Magnificent singers, brilliantly directed, might have transcended the physical limitations, but the first-night cast, led by Vladimir Vaneev's unprepossessing czar, was workmanlike at best. Heavily cut—Marina even lost her aria—the score was played in an unidentified version that seemed to be neither the composer's original nor any of the familiar orchestrations, from Rimsky-Korsakov to Shostakovich.

TOURING OPERA OF A DIFFERENT STAMP RECENTLY arrived at the Brooklyn Academy of Music: Jean-Baptiste Lully's *Atys*, a much-traveled production originally cre-

ated in Paris to celebrate the composer's tercentenary in 1987. The four performances, in fact, marked the opera's welcome return visit to BAM, where this long-vanished work—first staged in 1676 and said to be Louis XIV's favorite opera—had a great success three years ago.

I wrote about *Atys* at length back then and won't repeat myself now except to say that the production has lost none of its dramatic power or musical excellence. When presented with such knowledge, skill, taste, and elegance, the Baroque music-theater of Lully, once thought unrevivable, turns out to be as immediate, theatrically vital, and humanly moving as any opera by Mozart or Verdi. Carlo Tommasi's stylized set is an eloquent commentary on a palatial Versailles chamber rather than a literal re-creation, and it magnetically draws us into the tragedy of *Atys*, driven to madness, murder, and suicide by the jealous goddess Cybèle. The singers take every advantage of this inviting space, encouraged by director Jean-Marie Villégier to move with grace but also to enter the dramatic action boldly and ignite it from within.

The real star of the show, though, is William Christie, the American conductor/musicologist whose Paris-based ensemble, Les Arts Florissants, provides the musical rationale for the production. This may be the most accomplished group of original-instrument musicians active today, virtuosos at animating neglected scores from the French Baroque with infectious tonal pungency and rhythmic élan. I suspect Christie is also responsible for teaching the singers—Howard Crook, Ann Monoyios, and Françoise Desrochers headed the cast of the performance I saw—how to connect words and notes in ways that communicate the full expressive resonance of the text. Luckily, all this musical excellence is preserved on a complete recording from Harmonia Mundi (HMC 901257/9).

By now, those with a taste for music of this period pounce on any new recording by Les Arts Florissants, confident that each one will be, like *Atys*, a wonderful discovery superbly performed. The latest release is precisely that: *Idoménée* by André Campra (Harmonia Mundi HMC 901396/8), a *tragédie lyrique* staged in 1712 and recorded here in its 1731 revision. Antoine Danchet's libretto was adapted for Mozart's more familiar opera of 1781, which simplified the action and tacked on a happy ending. For all the musical beauties of Mozart's score, Campra's version molds the material into a more shapely, more sharply focused drama in which the special features of French opera—song, declamation, dance, spectacle, instrumental refinement, divertissement—are exquisitely blended. This recording heralds a stage production at the Aix Festival, which, Christie promises, and I'm not inclined to doubt him, will be a revelation to equal *Atys*.

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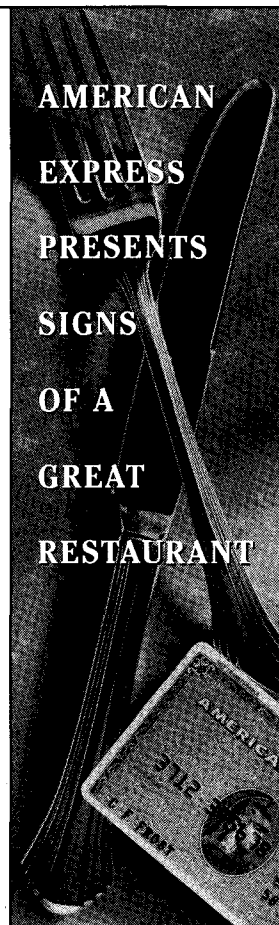
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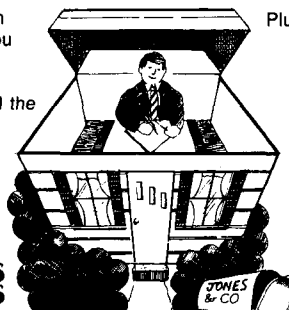
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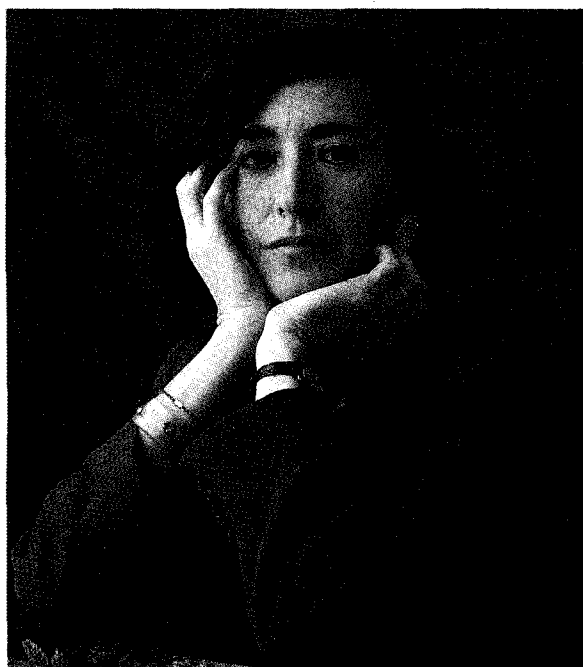
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ON WESTCHESTER WEIRDOS: The author of *Primitive People*.

Primitive People, by Francine Prose. Farrar, Straus and Giroux; 228 pages; \$20.

FLEEING HAITI FOR THE MONEY-CUSHIONED slopes of the Hudson, Simone finds she has landed in a world of zombies. The children she is hired to look after seem to have crawled out of a Charles Addams cartoon: Maisie hangs upside down from door frames and, in lieu of new material for her pet cemetery, buries spent light bulbs; George, says his mother, has always been "dour, burdened with cares. Even as a baby, he made you think of a depressive CPA reborn in piglet form." Mom herself sculpts plump, multi-breasted women in what she calls her "goddess series" and what Geoffrey, her villainous estranged husband, calls "a celebration of cellulite." Meanwhile, Simone has more than metaphoric reminders of the horrors she has left behind: The immigration authorities are on her trail, and, walking in the woods, she backs into a dead, blood-drenched sheep hung upside down from a tree.

Francine Prose's wicked portraits of American primitives seem like illustrations of Clemenceau's comment that this

country has gone from barbarism to decadence without passing through civilization. Untethered to even the simplest anchors of family, religion, morality, sexual normalcy, or good manners, her Westchester weirdos bob from one distraction to another, trying to conceal their emptiness with nonstop trend-talk. Rosemary the sculptress says that the first time her husband spoke to her, he asked her where to eat: "This was before restaurant chat caught on—we were very avant-garde." Rosemary's decorator friend, Shelly, greeting her at a wedding, says her outfit is terrific: "You look like a whore and her gaucho pimp put together in one fashion statement." Rosemary explains, "What I like about

this outfit is the ambivalence it projects," to which Shelly replies, "That's awfully private. Schizophrenia has never really caught on as a design principle, though there have been a few tasteless attempts at the bag-lady look."

When it comes to criticizing tastelessness, though, Shelly is hardly one to talk: Told of Simone's encounter with the dead sheep, Shelly says, in front of her, that she "should be used to it—coming from Haiti and all." Two people at the wedding tell Simone approvingly that she looks like a high-priced hooker, and Shelly, stumbling through the snow in inappropriate shoes, wails, "I haven't had this much fun since the Gulag!" This lot seem to be crying out for slashing and mutilation—at least of their credit cards—but the only suffering on offer is the emotional kind: High on art and restaurant chat, Rosemary fails to notice the guided missile of betrayal that the reader can see coming for several dozen pages.

Prose's fashion victims are not unintelligent and are often very funny at other people's expense. When Geoffrey gives George a picture book about Eskimos for Christmas, Rosemary comments, "I love it. An over-produced coffee-table extrava-

ganza full of photogenic starving people. No doubt it omits the part about the alcoholism and the gonorrhea that were never a problem until we went up and showed them how. I hate to think what evil agenda is being signaled here. Is Geoffrey planning to kidnap the children and spirit them off to Anchorage? Why can't I imagine him in a place with twenty-four hours of winter darkness? Perhaps he thinks that lending house-guests your wife is still a popular Eskimo custom."

Mostly, though, the characters damn themselves every time they open their mouths. Despite a recurring motif of an eviscerated heart, the writing skips too blithely to condemn these feverishly superficial types of coldness or cruelty. Prose's running joke is that, for all their flamboyant displays of sophistication, her show-offs are about as sophisticated as game-show hosts as they replace ordinary conversation with bursts of sarcastic superiority. The two who are most withering in their contempt for the style-crazed bubbleheads around them are the decorator and her hairdresser boyfriend.

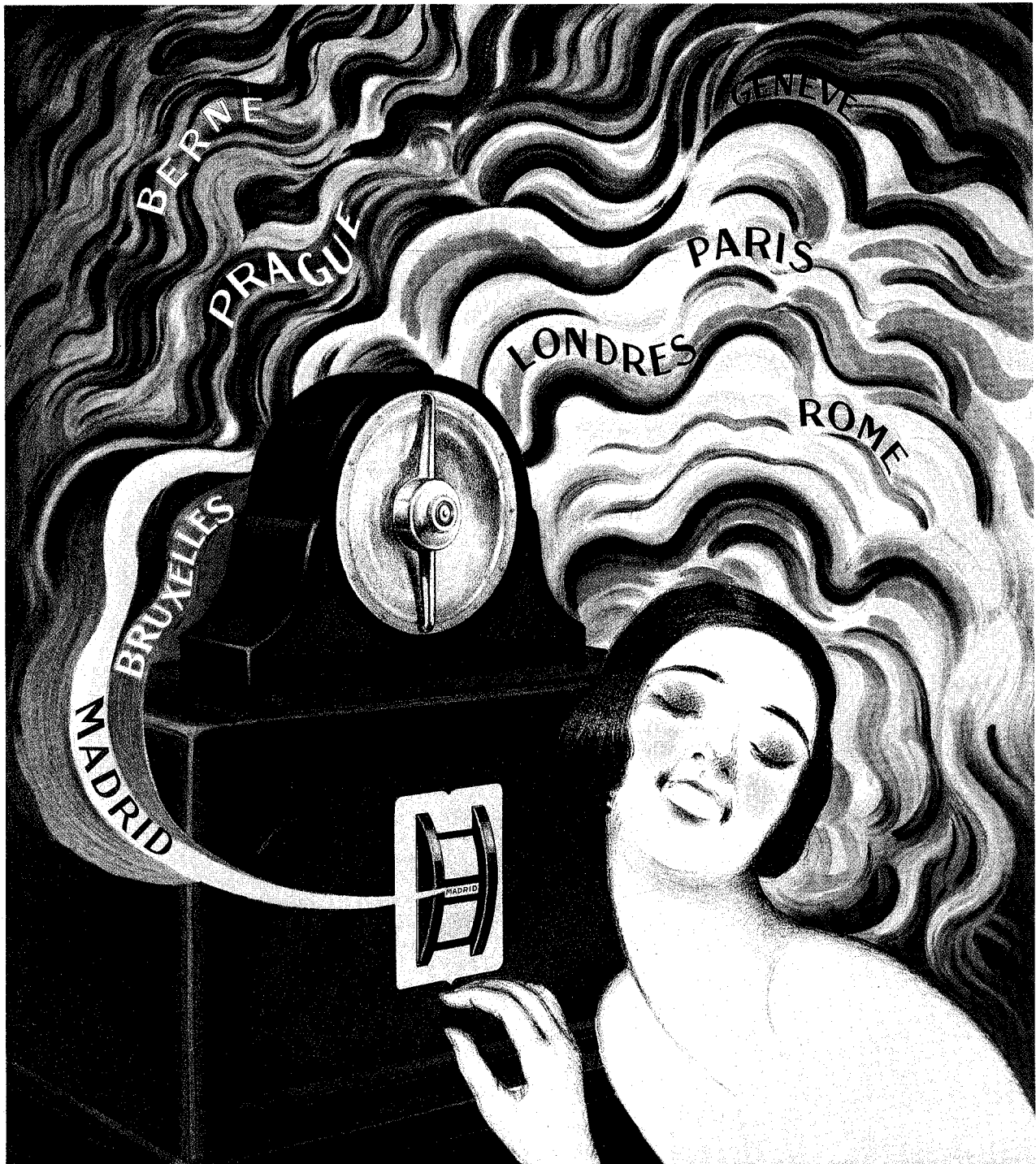
Merry as it is, *Primitive People* starts to run out of steam after a while, after running for too long in a straight line. Though Simone is an observant and amusing witness, she never affects or is affected by anyone else. And those kiddies, innocent casualties of the adults' unrestrained verbal bombardments, start begging for our sympathy. Prose should have been harder-hearted about them and pushed them as firmly into the background as their parents do, and she certainly should have thought of something better to do with Simone and Rosemary than to leave them wringing their hands and wondering what will happen next. But while it confines itself to anthropological studies of the deprived upper classes, this novel is a clever report from the dark heart of shopping.

Net of Jewels, by Ellen Gilchrist. Little, Brown; 359 pages; \$21.95.

THE WORST PART OF ELLEN GILCHRIST'S novel starts it off, and is nearly bad enough to put you off. In a short preface, the narrator, Rhoda Manning, introduces herself with "I'm not a great writer . . . but I'm not bad either," and says, "I
(Continued on page 101)

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presence of antiques
in a room adds
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and sterility. Or, as
Hadassah Ben Dor
of Gargoyles Antiques
says, "It just gives me
a lift to see it in
the morning."

A
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OF
STYLE
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*On the cover: An original stone
lithographic poster by Leonetto
Cappiello (1925, 23 1/4" x 31 1/2";
\$1,750 from La Belle Epoque).*

CUSTOM PIECES

New York dealers in antique furniture are responding to the design needs of clients who know exactly what they want—even if the pieces never existed quite the way they envision them. So dealers are customizing: selling objects with both form and function. While converting an antique's original use or appearance may turn it into an anachronism, the updated utility and look count more to many consumers.

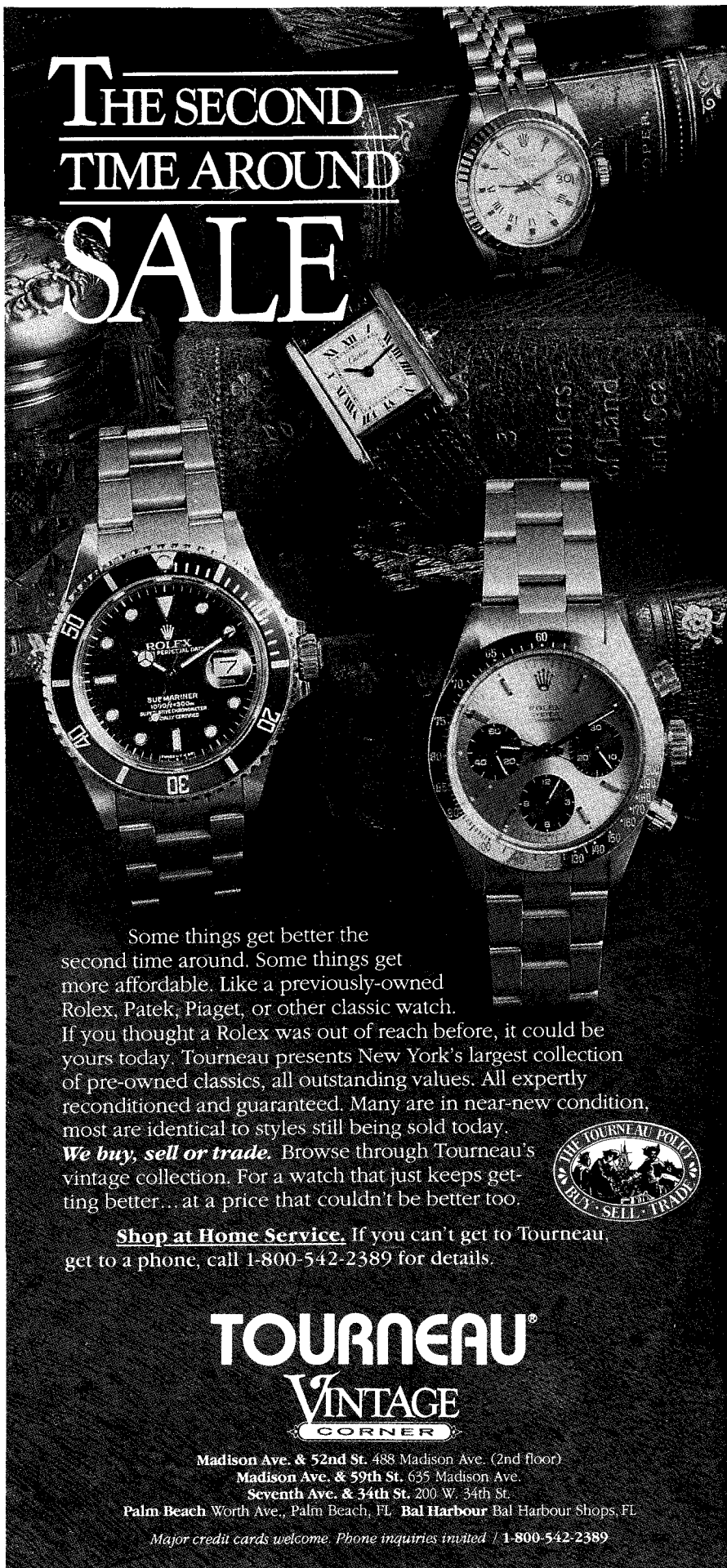
Most dealers are adamant about not destroying the integrity of an antique, but several in New York City keep restorers on staff to adapt furniture to modern uses. "We do as little to alter the piece as possible," says Paul Sigenlaub of **Evergreen Antiques** (212-744-5664). For instance, he has designed and installed slip-in shelf units that fit the interior of an armoire in a way that enhances the value of the object. Some clients have had their armoires customized to hold computer or stereo equipment, books, or a TV.

Eileen Lane Antiques (212-475-2988) customizes antique sideboards to function as entertainment centers. Most were originally built with drawers for silverware and shelves for linen and china. When the shop custom-fits these pieces for stereos, interior shelves and drawers for tapes and CDs are added and a hole is drilled through the back, so wires can pass through. The store charges \$50 a shelf and \$95 a drawer for custom work. A converted Art Deco blond birch buffet from Sweden that might take the place of a modern wall unit costs under \$3,000 with the restored case.

Greene Street Antiques (212-274-1076), which specializes in Swedish Biedermeier, also carries furniture from Belgium, Russia, Austria, Denmark, and France. Currently in stock are a number of 1920s Swedish swivel tables that rise from 24" to 30". The store will custom-finish a table in any stain. The tables are priced at \$900–\$1,200.

Victor Antiques (212-941-9193) concentrates on 19th-century European antiques, new furniture, and accessories. The shop is currently in the process of relocating from SoHo to a townhouse on the Upper East Side. This month, owner Eliane Lambrechts is showing and selling the contents of a container from Belgium, by appointment only.

Alice's Antiques (212-874-3400) converts 19th-century American iron beds (starting at \$2,000) from the original double size to a more spacious queen or king. To complement the beds, the shop sells mattresses and box springs, as well as a line of new, custom-made European linens, some of which are hand-embroidered or crocheted.



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STORED AWAY

Pierre Deux Antiques (212-243-7740) brings 18th-century French-country furniture into the modern age—and puts it to work. Originally used to dress and hang game, a *dressoir* is a free-standing rack from Brittany that's evolved into a shelving unit as useful in an apartment as an extra kitchen cupboard. It has four plate racks with a cupboard above.

At 80" x 52" x 18", the storage rack is versatile enough to fit in a galley kitchen or small dining alcove that can't accommodate a larger buffet. Some customers use the piece to display their plate collections; the big shelf is the right size to hold confit pots. Built in the mid-19th century, a cherrywood model in the store now sells for \$8,500.

Beautiful boxes are small-scale space-savers, and **Linda Horn** (212-772-1122) has a selection that once housed cards, letters, jewelry, and other treasured possessions. Stylish old cigarette boxes can now be reused to hold change, tokens, business cards, buttons, or cuff links. Silver boxes make a table glow; one sterling example that measures approximately 6" x 10" features a repoussé pug dog. Other boxes are fashioned

from tortoise shell. The store also carries shagreen boxes shaped as books. The full selection ranges in price from \$500–\$5,000.

Hadassah Ben Dor of **Gargoyles** (212-255-0135) suggests using a Victorian decoupage trunk as a TV stand. The shop, which has branches in New York City and Philadelphia, also carries other trunks (circa 1880–1940) in pine, leather, and polished metal that work as end-table, toy-chest, and coffee-table storage units. They generally measure 14"–20" high, 26"–32" wide, and 16"–20" deep. The trunks are priced at \$250–\$600.

The shop also sells vintage countertop tins that once held salt and other necessities. The screened letters and images make them graphically interesting, and at \$25–\$60 they serve as affordable and attractive holders for tea bags, soup packets, even small soaps.

Flying Cranes Antiques (212-223-4600) sells a number of functional porcelain objects. Nineteenth-century jardinières (\$800–\$9,500) are available in sizes ranging from 6" in diameter (small ones that hold violets look lovely on an end table) to a pot 36" in diameter that could hold an orchid plant in a large space. Some Imari containers

are extremely formal, fastidiously painted, and gilt-accented. Others look as if they've been enamelled haphazardly, and may work best in informal settings.

The value of an antique timepiece surpasses its function. The pleasure of admiring a well-crafted object of superior design is repeated as many times a day as one looks at a watch.

"Vintage watches of exceptional quality have recently come into their own as collector's items," says Anthony D'Ambrosio, executive director of **Tourneau Vintage Corner** (212-758-3671). "The 1990s are characterized by a return to traditional values and renewed respect for craftsmanship. A number of vintage watches have recently sold at auction for many times their original price."

SHOWS AND AUCTIONS

Attending an antiques show enables shoppers to compare pieces and prices, as well as to meet specialty dealers who can help them track down that elusive item. In one of the biggest local shows of the season, over 400 exhibitors will gather for **McHugh's**



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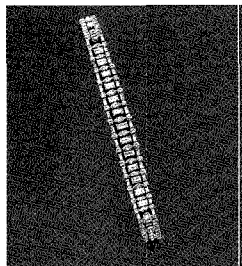
William Doyle Galleries will hold a free appraisal day on Saturday, April 25th, 10 am–2 pm.

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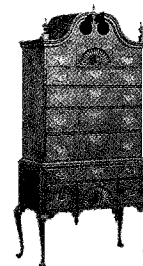
Chippendale mahogany slant-front desk.



Harry Willson Waltrous (1857-1940)
THE PARAKEET RING
Signed, oil on canvas, 16 1/4 x 19 inches



An assembled service of Philadelphia Federal silverware by Joseph Richardson, Jr., circa 1790-1800.



American Country Queen Anne maple highboy, Connecticut.

Double Pier Antiques Show at the Passenger Ship Terminal, 52nd to 55th streets, on April 11 and 12. On Pier 90, the show is open from 10 A.M. to 5 P.M.; on Pier 92, the hours are 11 A.M. to 6 P.M. Admission to both piers is \$9. On Saturday, a \$35 early-admission fee is good for both piers. For more information, call 212-765-7437.

Among the "antiques that work" on display at the Double Pier show will be Jim Meehan's collection of art moderne AM radios dating from the mid-'30s to late-'40s. Brightly colored and marbled in shades of green, red, amber, and tortoise, these radios are examples of American industrial design. Fifty years ago, fresh out of the box, they sold for \$20-\$60. Today they range in price from \$500-\$10,000.

Over Memorial Day weekend, **Wendy Management** will bring together 85 dealers in the Seventh Regiment Armory (67th Street and Park Avenue) for the final antiques show of the season. American, English, Continental, and Oriental furnishings spanning the 17th through 19th centuries will be featured. Among the decorative and functional items in the show will be clocks, rugs, and silverware. Admission is \$8. For more information, call 212-472-1180.

Metropolitan Arts and Antiques Pavilion (212-463-0200) holds indoor antiques shows every weekend. The changing dealers carry furniture, jewelry, silver, and paintings. The Pavilion also functions as an auction house, with a sale featuring theater and German collections set for April 27 and 28.

For an all-day antiquing adventure, head for **Stella Show's** Great American Country Fair on April 26 at Ramapo College, west of Route 17 in Mahwah, New Jersey. The hand-made antique quilts and pine furniture will appeal to those feathering a country-style



Batter on a pitcher: A majolica jug by Griffin, Smith & Hill (Pennsylvania, circa 1875; \$1,200).

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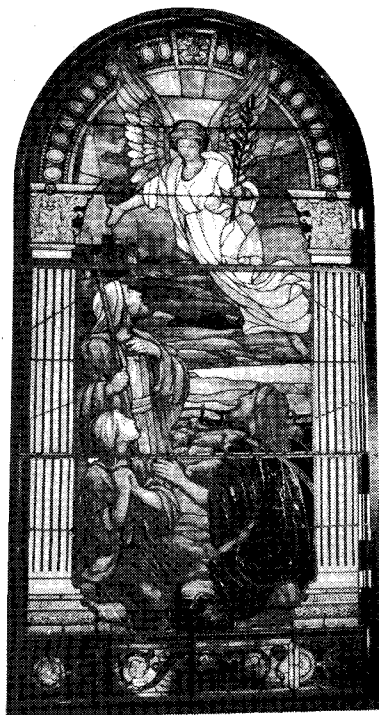
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On May 16 and 17, the Waterloo Antiques Fair takes place at Waterloo Village Concert Field (exit 25 off Route 80) in Stanhope, New Jersey. Two hundred dealers will show silver, quilts, oak and wicker country furniture, and more. Admission is \$3. For information on both shows, call 201-384-0010.

This spring, there are a number of auctions that bring objects of beauty and utility back into the public arena.

William Doyle Galleries (212-427-2730) has two upcoming auctions of interest: On April 22, a selection of Americana, including furniture, paintings, porcelain, silver, and rugs, will be sold. An assembled tea suite of Federal silver by Joseph Richardson of Philadelphia (circa 1790) goes on the block; pieces, sold individually, range from \$3,000-\$6,000. On June 3, "Belle Epoque, 19th and 20th Century Decorative Arts" features a Lalique molded-glass lemonade set, an Empire-style mahogany music cabinet, and unusual scorekeeper dials.

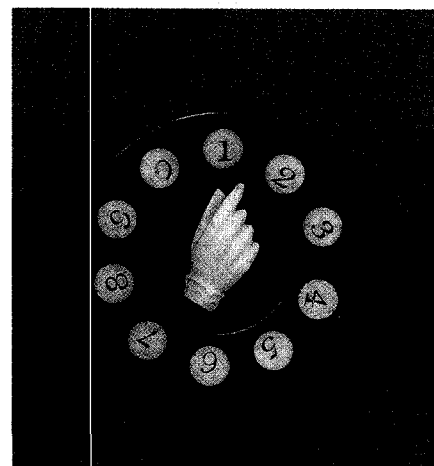
Tepper Galleries (212-677-5300) holds sales every other Saturday to auction the rugs, furniture, decorations, and other contents of estates and private homes. Among the handsome and useful objects recently on the block was an 1850 Renaissance revival (Victorian) bookcase (\$4,200), which featured a frescoed Renaissance motif on rosewood.

Auctions take place every other Tuesday at 11 A.M. at **Great Gatsby's** (212-260-2000), after a four-day exhibition. The next sale is on April 7, when a 1910 French Art Nouveau screen that works as a room divider will go up for bids (est. \$1,500-\$2,000). The 80" high by 6' wide rosewood screen is inlaid with tulipwood in a floral motif.

ART THAT WORKS

Even decoration performs a useful function: paintings, sculpture, lithographs, and prints work to set the mood in a room and unite its elements. "Art livens up an atmosphere and reflects the owner's personality and taste," says Craig Miner, director of **Ambassador Galleries** (212-431-9431). Ambassador features contemporary paintings and sculptures by living artists such as Itzhak Tarkay, Howard Behrens, and Willi Tobias.

"Art enriches one's life," says art-show impresario Sanford Smith. "And buying a work on paper allows an individual to own an original." Watercolors, drawings, fine prints, posters, photographs, illustrated books, and architectural renderings are among the works that will go on exhibit at Smith's **Works on Paper Show** April 3-5 at the Seventh Regiment Armory (212-777-5218). Ninety-



A Victorian ebony and ivory scorekeeper, used for cards and games (2½" diameter; \$150-\$200 lot).

five international and American dealers will display affordable works of art. Admission is \$10, and a three-day pass costs \$20.

Billboard art that once worked to advertise French products now serves to add color and vintage charm to New York homes. **La Belle Epoque** (212-362-1770) specializes in stone lithographic posters made as far back as the turn of the century. Styles run from curvilinear Art Nouveau graphics—which work well in both period settings and contemporary rooms—to Art Deco designs with sharp lines and contrasting colors that complement both Deco and modern décor. Most posters in the store are priced from \$300-\$4,000.

Jane Kahan Gallery (212-744-1490) offers a broad range of modern European art, along with some contemporary American art. Original Picasso ceramics range from \$1,000-\$20,000. The recently renovated gallery also showcases decorative arts, including Aubusson tapestries by Calder and other masters. Paintings, prints, and sculpture are displayed on the ground floor.

Functional works of art take many forms. "Art as a functional object is not a typical context, but there are original works of investment-quality art that do work, such as tables, chairs, bowls," says Mitch Meisner of **Meisner SoHo** (212-431-9589). The gallery has raw steel and bronze tables with clear-glass tops by artist Judy Brown. Some animals and figurative sculpture protrude through the glass. These one-of-a-kind tables measure approximately 20" x 40" x 36" and range in price from \$12,000-\$25,000.

Consider the Stradivarius as the epitome of the antique that works: crafted with care and built to last; treasured for its aesthetic, financial, and functional value. While few antiques are as dear, most retain their value and many appreciate. And all may be appreciated every day. ●

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Picasso "Tripod" R125

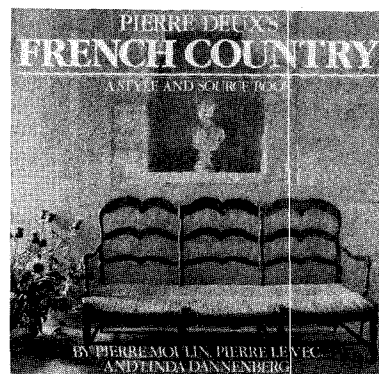
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CUSTOM FRAMING



Jules Chérel, 1896

(Continued from page 92)

should have known when I decided to call a book *Net of Jewels* I was going to be in trouble. Well, I'm the one who did it, so let's start with me."

Fortunately, though, you can set aside the sick bag with Chapter One and become immersed in the generally agreeable portrayal of Rhoda's transition, in the Deep South of the fifties, from college life to marriage and motherhood. It's agreeable, that is, for us—Rhoda is a fun-loving tearaway, but she's also the child of an autocratic, angry god of a father and is the wife of a Greek god who reduces her to anger, self-disgust, and alcoholic melancholia. In an almost comic demonstration of the way all the gods have conspired to keep her immature, every older person Rhoda meets who could show her a better life is almost immediately removed by death or violence. Driving her away from a funeral where she has been distraught at having caused the boy's death, her father berates her for a lack of self-control: "Mighty hard to know what to do with you, Sister. Your momma said you showed your ass in front of that dead boy's momma. . . . Those people could sue me for everything I own."

Control, though, is what Rhoda wants to leave behind as she dives deliriously into art and sex, mooning and swooning over Emily Dickinson, Wallace Stevens, Lawrence Durrell, Kahlil Gibran, boys, boys, boys. The writing doesn't educate her, merely intoxicates her, as drink will later when she and a boyfriend break up a row of Scotch-filled musical glasses. Rhoda has a sharp eye and an ironic tongue, but they are no match for a libido aroused by the very blond Malcolm Martin ("I had thought I could kiss through his shoulder to the bone and taste the birth of blood. I had melted into his body and he into mine and that was what was meant by love").

Gilchrist keeps us amused for quite a while with Rhoda's intentionally funny jokes and unintentionally funny self-dramatization. But as Rhoda gets deeper into her miserable marriage, earnestness keeps breaking through ("I know something now no twenty-year-old girl could have known. He could feel emotion but he couldn't let it show. Actions speak louder than words, a wiser, older lover would one day tell me and I would remember Malcolm and wish I had known that then").

One also gets more and more impatient with her wallowing in exhibitionism and fantasy and her running home to be Daddy's little girl every time a mess needs cleaning up. Perhaps this road-company Tallulah would be better off as a secondary character in a more populated novel; better acts than this one know the wisdom of the saying "Always leave 'em wanting more."

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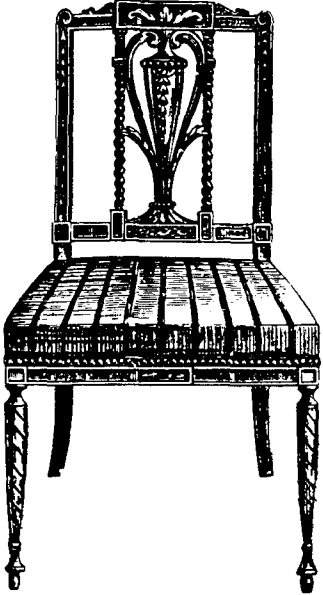


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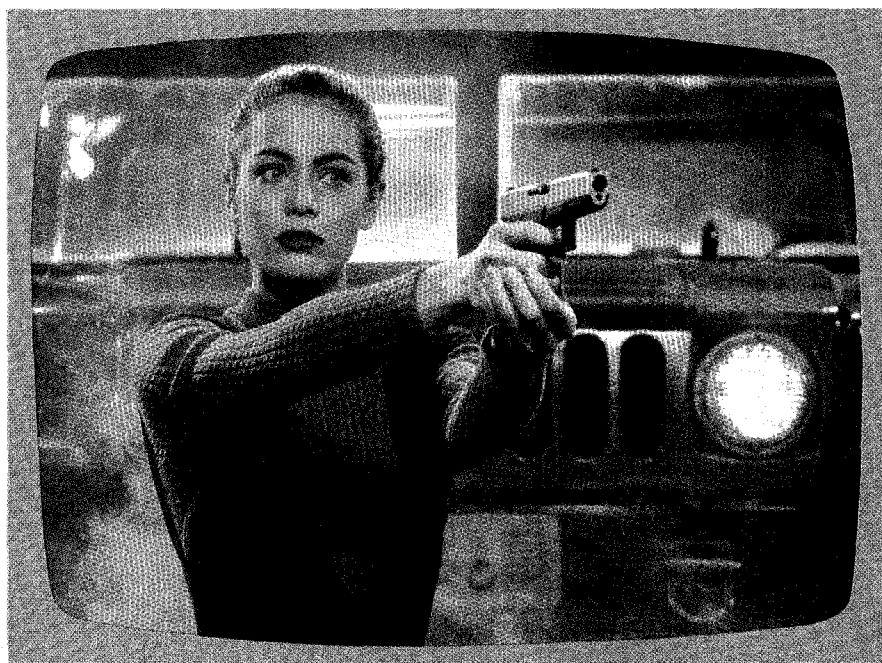
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SPIRITS IN THE MATERIAL WORLD

“... *Mann & Machine* teams a cyborg cop with a bad-tempered one; Steve Jobs is a Druid in a computer creation myth. . .”



METAL HEAD: Robocop Yancy Butler takes aim in *Mann & Machine*.

EVE, WHO OTHERWISE LOOKS DISHY, IS deep-down full of semiconductors and microchips. “I’m the brains *and* the muscle,” she tells her partner. Which leaves Bobby—when you prick him, does he not bleed?—asking, “So what am I?” Eve explains, “You’re the one who can get killed.” Here we go again, in *Mann & Machine* (Sundays, starting April 5; 8 to 9 P.M.; NBC), with yet another network try at a prime-time science-fiction series.

In the not-so-distant future—the baseball Giants have moved to Tokyo—Bobby Mann (David Andrews, late of *The Antagonists*) is a tough-guy street cop. His new partner, Eve (Yancy Butler), is the latest in female cyborgs from the whiz-kid shop in Silicon Valley, so advanced she even dreams, though what she dreams about is being human. While Eve is faster, stronger, and smarter than Bobby, she has the emotional development of a seven-year-old. Whereas Bobby, on a Richter scale of temper tantrums, is at least eleven. They are intimate together in the pursuit of evil-doers who, in the premiere, waste a string of stockbrokers and a missile-savvy ballistics engineer. Among the clues accessed and processed by Eve and Bobby are Astroturf, baseball cards, and a hit list found

in a laser-protected safe that Eve cracks by removing one of her eyes.

Mann & Machine isn’t, alas, as wonderfully inventive as *Alien Nation*, with its slave-ship freak culture of two-hearted, milk-drinking beaver eaters who hummed at one another prior to sex. Nor is it as subversive as *Max Headroom*, which attacked the corporate/media culture with computer graphics. But it’s crisp and slickly absorbing because it’s conspired at by professionals like executive producer Dick Wolf, also responsible for *Law & Order*; supervising producer Michael Wagner, who has done time with *Star Trek: The Next Generation*; and writers/producers Glenn Davis and William Laurin, who are veterans of *Alfred Hitchcock Presents*. I also like S. Epatha Merkerson, from *Terminator II*, as the police captain stuck with Eve and Bobby. And it promises to do some creative thinking for us about the whole mind-bending subject of artificial intelligence.

JUST HOW FAR AWAY WE REALLY ARE FROM anything resembling Eve’s sort of artificial intelligence becomes clear in the fourth of five hours devoted to the history of computers in *The Machine That Changed the*

World (Mondays, April 6 through May 4; 9 to 10 P.M.; Channel 13). I’m as suspicious as you’re likely to be of a series brought to us, in expensive part, by a consortium of the very folks (Unisys and the Association for Computing Machinery) who want to sell us the magic box they celebrate at such lavish length, but hackers and wonks at WGBH, the BBC, and the National Science Foundation are also happily involved. What we get is a kind of creation myth.

In the beginning, in Mesopotamia, was the Written Word. As late as medievalism, this Word was still imprisoned in illuminated manuscripts, chained to the shelves in monastery libraries, waiting for either Gutenberg or Umberto Eco. After Gutenberg, of course: the paperback, not to mention McLuhan. But the first great prophet of a better way of organizing information wouldn’t appear till the reign of Victoria. He was Charles Babbage, with his enormous difference and analytical engines, his punch cards (borrowed from silk-weaving), and his amanuensis (borrowed from Lord Byron). Though Babbage died of disappointment, 100 years of war games later we needed to calculate artillery trajectories, and so, out of vacuum tubes like spareribs, John Mauchly and J. Presper Eckert fashioned ENIAC, which graduated into UNIVAC, which would predict Ike’s landslide in 1952.

Like any creation myth, this one has its Druids (Alan Turing, Thomas Watson Jr., Doug Engelbart, Steve the Jobs, and Steve the Wozniak); its talismans (transistors, semiconductors, microchips, the “mouse”); its liturgies (FORTRAN, COBOL, floppy, megabyte); its missionaries (IBM); its sacred books (Microsoft, Lotus). It even has its hallucinatory vision of a City of God (virtual reality), as well as a satanic Demiurge (Michelangelo). We sit down to a sort of Aztec serpent wheel, stare into a sort of Mayan rainbow light, and talk, after dragging our icon, to the ghost in the machine: SELECT ALL; SYSTEMS ERROR; MERGE; SAVE.

Can it think for itself? Not yet; it can’t even translate reliably from the Russian. Down in Texas somewhere, they are feeding millions of bits of “obvious” information into a computer to simulate something like common sense. (For instance: “Abraham Lincoln’s children were al-

ways younger than he was.") We're quite a distance from Eve, the robocop who dreams. But what we do have, as anybody knows who has ever *played* with a computer, is a brand-new medium in which, as in childhood, every idea is merely a doodle until, on our command, it is *published* and becomes an abstraction, or maybe even art.

In its concluding hour, *The Machine That Changed the World* worries over the totalitarian implications of one big data base, a kind of guilty national subconscious, into which we are all plugged for the social-control convenience of credit bureaus and secret policemen. For once, I am less alarmed than public television. Like every other theology, computer also has its heretics and apostates, a code-cracking radical community of nerds. Without anybody's permission, they find and talk to one another. They are integrating their own circuits.

OF THE WEEK'S MADE-FOR-TV MOVIES, THE best is **Live! From Death Row** (Friday, April 3; 8 to 10 P.M.; Fox/Channel 5), in which mass murderer Bruce Davison takes television reporter Joanna Cassidy and her cameraman hostage and shows the nation in a ratings-grabbing special just what the death penalty looks like. Keep your eye on the electric chair. The best line is Cassidy's: "I lied! Never trust the media!" . . . Victoria Principal stars in **Seduction: Three Tales From the Inner Sanctum** (Sunday, April 5; 9 to 11 P.M.; ABC) as twin sex objects, a mad artist's wife (and mother) and an advertising executive with a rigged fifties TV quiz show; lots of sex and violence. . . . Christopher Plummer, as the producer of a prime-time "soap," is the only reason to watch **Danielle Steel's "Secrets"** (Monday, April 6; 9 to 11 P.M.; NBC), in which everybody has a problem with blackmail, drugs, spouse abuse, and so on. . . . **The Price She Paid** (Tuesday, March 31; 9 to 11 P.M.; CBS) asks us to believe that anybody would trust Anthony John Denison, released after ten years in prison for the rape of Loni Anderson, when he seeks visitation rights, if not custody, of the child conceived by this violence.

In brief: *Frontline* GOES TO IRAQ IN **Sadam's Killing Fields** (Tuesday, March 31; 9 to 10 P.M.; Channel 13) to look at a murderous genocide against the Kurds that predates the Gulf War by at least three years, back when everybody chose not to pay any attention. . . . **Faith Under Fire** (Tuesday, March 31; 10 to 11 P.M.; Channel 13) talks to, among others, Vaclav Havel about the behavior of the Catholic Church in Poland and Czechoslovakia both before and during the collapse of the nonprofit police states in 1989, although not enough about that role afterward.

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SCHOOL OF VISUAL ARTS

Dance/Tobi Tobias

BEING THERE

“...A preternatural stillness permeates the choreography of *Beach Birds*. An Ailey photo gets the desire, work, ecstatic balance. . .”

THE Merce Cunningham Dance Company, just seen in its regular spring stint at the City Center, presents itself in repertory, as convention dictates. Yet attending one of its concerts is not like seeing comparable modern-dance or ballet troupes, where the specific works on the program you've chosen govern the experience you have in the theater. A Cunningham concert ushers you into a far more undifferentiated world. Call it Merceland.

Here, motion is juxtaposed with scenography and sound in ways that seem (and are, to some degree) accidental, the scores and design elements having been created independently of the dance material. Because of Cunningham's aleatory aesthetic, even in the choreography itself, meaningful conjunctions look serendipitous. As a result, you become attentive to the smallest shifts—in posture and muscular texture, in the relationship of the sleek bodies to one another and to their uncluttered space, in the lightening or darkening of moods for which there are no names.

True, you remember specific Cunningham pieces as self-contained entities for their particular imagery or atmosphere. Still, the whole body of work offered in a given season seems to be Cunningham's real concern. The individual dances read simply as inflections of the idea or feeling currently uppermost in the choreogra-

pher's mind. (This goes some way to explain the fact that the repertory is always weighted toward recent work; even the classics of Cunningham's long career are offered, it would appear, with reluctance.)

Reporting on specific new pieces, then, is a curious business. The illusion of conveying urgent, timely information is particularly fragile when you're reporting from Merceland. For the record, there were three New York premieres this season, two of them before press time. *Beach Birds*, accompanied by a haunting minimalist John Cage score, has its dancers sheathed in white body stockings. A slash of black extends across their shoulders from the fingertips of one hand to those of the other, transforming the arms into flippers. Everything about the dance evokes bird behavior: the alert, tilting heads; the repeated flutterings of the limbs, as if to shed droplets of water; the flocking of the group. Least literal and most important is the preternatural stillness that permeates the choreography; it conjures up species so fully occupied with being, they're free from that desperate human need, becoming. Marsha Skinner's lighting suggests cool, calm night, then a tender dawn, bleak daylight, and a gentle sunset. Like the other elements of the piece, it slips you into a soothing yet unsentimental natural world.

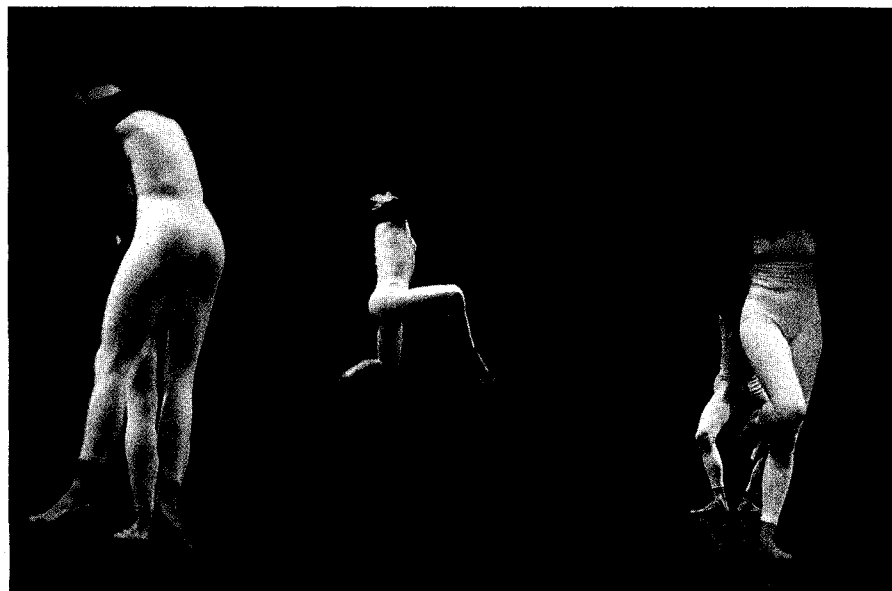
Loosestrife, performed in wan light to

Michael Pugliese's reticent sound, is costumed in the faded tones of a garden gone to seed; the title of the dance refers to a plant often found growing wild. Cunningham, his face as intense and ravaged as a demented guru's, opens the piece with a brief solo of shrugs, arm signals, and contortions of the torso and controls it throughout by his intermittent appearances. The choreography is full of pregnant stillnesses: the long, naked gazes one might experience in the anteroom of death, the halts that occur when the impulse for continuing an action or fulfilling an intention has petered out. Among its strange beauties is awkwardness: distortions of balance, phrases broken off before they're resolved. Although it has a few full-blooded, antic moments, it's largely an evocation of acceptance and waiting, as the end of things draws near.

“**Body and Soul: The Alvin Ailey American Dance Theater,**” the exhibit enlivening the Main Gallery of the New York Public Library for the Performing Arts through May 23, celebrates three decades of the company's existence. With graphics, a spare but pointed text, costumes, and scrapbook memorabilia—as well as the obligatory, aurally intrusive video—it traces Ailey's story from the moment when dancing was his dream through the development of an institution that would prove more resilient than its founder.

The photographs documenting Ailey's youth are especially touching, in light of the artist's tough life and early death (in 1989, at 58): the gleeful little boy in his cowboy getup, aiming his toy gun straight at the viewer; the husky adolescent with the soulful face; the young professional, more beautiful and poetically moody than ever, arms eloquent with aspiration. A later Jack Mitchell photo both depersonalizes the glamour and makes it self-conscious but is grittier in content: The arching torso and profiled head strain back from legs wrapped in sackcloth and feet connected to the ground in a precarious but firm stance. The image is an emblem of dancing, anatomizing its components—the desire, the endless, grueling work, the adamant refusal to give in or give up, and the seemingly gratuitous moment of ecstatic balance.

The leitmotiv of the display is acknowl-



STILL LIFES: Cunningham's *Beach Birds* at City Center.

edgment, as though Ailey were present to declare, "If African-American people and their heritage have a strong presence in the dance world, it wasn't my doing alone; my predecessors and colleagues made it possible." The "roots" segment of the show documents the influence of the West Coast modern-dance master Lester Horton, Ailey's first mentor, and of the anthropologist-choreographer Katherine Dunham, who brought ethnic forms to theatrical life. Charted next is Ailey's move to New York, where the dancer appeared in Broadway musicals alongside people like Carmen de Lavallade, Geoffrey Holder, Donald McKayle, and Arthur Mitchell. (This serves to remind us that not so very long ago, black dancers had no way to earn their keep other than in popular entertainment.)

At the same time, we see Ailey becoming part of the group—rich with gifted blacks like himself—of burgeoning modern-dance choreographers who "worked six months to do one concert." The process was, Ailey is quoted as saying, "like painting a gorgeous painting and then burning it." Once his own company was established, he made repeated efforts to rescue the most resonant of these old works and commission new ones from their makers, at once creating a haven for talent and enriching his own repertory.

Much is made of Ailey's two biggest hits, rather too much of *Revelations*, which has become overblown. However, Max Waldman's photographs of Judith Jamison in *Cry*—the solo that became her signature piece—confirm, by stopping in time, the particular enchantment of the dancer who succeeded Ailey as leader of the company. Elegance is played against an adolescent gaucheness; a veil of shyness softens the impact of immense intelligence, dignity, and power.

There's lots of other inviting stuff: The gaudiest element in the display is, naturally, the costumes, cut for unbelievably svelte bodies, lavish with jewel colors and metallic glitter, bound to the realm of reality only by their industrial-strength zippers. If the wardrobe weren't enough to make you forget the broken bodies and hearts that go with the trade, there's the lure of travel. The mature company's international fame is confirmed by posters in a babel of languages; the troupe's peregrinations are traced on a map of the United States and another of the world.

Visitors are invited to record in a notebook where they first saw the Ailey company and their impression of that encounter. A youthfully unformed hand confesses, "I memorized the movements to 'Cry' and danced in my room." Most of the comments emphasize the Ailey's sheer physical lushness, its energy, its communication with its audience, and its spiritual dimension—in other words, body and soul.

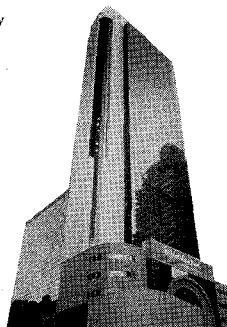
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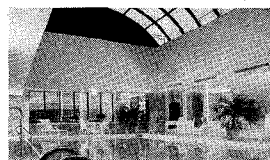
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Jake's Women has the three benchmarks of a Simon success. It is full of genuinely funny one-liners—even two- and three-liners; it has an excellent cast, savvily directed; and it has that crowd-pleasing ending whereby a sticky situation gets a happy resolution slapped onto it, truth and honesty not being allowed to prevail at the expense of expense accounts. If this is your idea of an evening's fun—and it certainly seemed to be that of the Holy Aisle-rollers shrieking around me—the Neil Simon Theatre is the pit stop for you. For, as befits an institution, Simon (no relation) has a theater named after him.

One does not have to be a gossip-column buff to recognize in *Jake's Women* the bare truth of Simon's private life with scarcely a fig leaf to hide its pudenda. In *Chapter Two*, after his remarriage, Simon initiated us in the problems of starting over, after the death of one's adored first wife, with a second wife. Now we are apprised of the problems of breaking up with one's adored second wife after a marriage haunted by the ghost of an even more adored first one, and of the insuperable difficulties in trying to adore a possible third wife. After all, Neil Simon is only one playwright, not four baboons.

Our hero, Jake, a prolific and successful writer, lives in a SoHo duplex that is part of the scene of the play; the other part, as the program instructs us, is Jake's mind. Because the gimmick here is that, along with some scenes that actually take place in that apartment, there are many more situated in Jake's mind. For Jake has imaginary conversations with Maggie (his current wife), Julie

(his dead one), Molly at 21 (his daughter now), Molly at 12 (his daughter then), Karen (his sister), Edith (his shrink), and Sheila (his incipient third wife). Sometimes he talks at once to several figures in his mind—so real that he can even see their reflections in a mirror—or to a combination of figures in the room and figures in the mind, the two so artfully intermingling on stage that you sometimes forget how many you are being served from column A, how many from column B.

Miller's *After the Fall* took place “in the mind, thought, and memory” of its hero; being less tautological than Miller, Simon confines himself to mere—but agile and capacious—mind. As for a ghost being sharply addressed, to the bedevilment of a real person who angrily assumes the insults to be addressed to her, that is straight out of *Blithe Spirit*, although Simon and his director add a subtle refinement: the present woman and the absent woman speaking and moving in chorus-



THIS YEAR'S MODEL: Alan Alda, Talia Balsam, and Helen Shaver in *Jake's Women*.

What fuels the action of the play (writer has won second wife, writer loses second wife, writer wins back second wife) is the discovery that Maggie has once slept with another man—much less straying than Jake has done with another woman, but Jake has found out, whereas Maggie hasn't—and the other man will propose to her at dinner tonight, and she may just accept him. (All this on top of a trial six-month separation between the spouses, which fueled the first part of said action.) And then there is Sheila to complicate matters, she who has fueled Jake during said separation. But mostly there is that damned mind of Jake's, ever inquiring, ever churning out best-sellers, ever trying to get into the act.

The conceit is not entirely novel. Arthur

line unison. As for a protagonist confronting a bevy of his women, we had that in Schnitzler's *Anatol*, though instead of putting on a simultaneous exhibition like Jake, Anatol contented himself with being a serial lady-killer.

There are jokes coming thick and fast, but, in the manner of late Neil Simon, there are also profundities coming thick, e.g., “I think we have to forgive those we love before we can forgive ourselves,” which would make more sense (but less epigram) the other way round. But, luckily, the jokes outweigh the wisdom, as when our hero, put on telephonic hold, laments, “Christ, do I have to listen to the entire album of *Man of La Mancha*?” Yet even the wit tends to have a somber lining, as when Jake tells the dead wife in his

mind, "Julie, I don't think we should get physical; they have a nasty word for that."

Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of comic timing and inflection, and Joyce Van Patten, as the Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day. Genia Michaela is delectable as the daughter at age 12, and Tracy Pollan does everything possible for the underwritten daughter at age 21. Kate Burton (Julie) astounded me with unsuspected warmth presented with exceptional naturalness; only Talia Balsam, as Sheila, staggered under the lightness of her role. But Helen Shaver (Maggie) was a revelation. Knowing this Canadian actress only from her solid work in some flimsy movies, I was delighted by the shadings, the innuendos, the complexity she could manage in person.

As Jake, Alan Alda relies charmingly on his reliable charm. But he leans on it at times so heavily that he often literally lists on stage (70-degree angle), turning the hero into a Pisan tower of strength. He makes Jake wall-to-wall winsome, but a character should lose some as well. Santo Loquasto has come up with canny costumes and peculiar scenery. He surrounds Jake's apartment with an odd network of fire escapes, catwalks, and a freestanding spiral staircase; I guess this is what is known as a mind-set.

ROGER ROSENBLATT'S MONODRAMA *and* concerns a journalist who, having crossed over into creative writing, finds himself hobbled by writer's block. Inasmuch as *and* is Rosenblatt's first play after a notable career in journalism, one might rashly suppose that it is autobiographical. Not so; what our first-time dramatist suffers from is a horrible *lack* of writer's block. With unparalleled garrulity and verbosity, he spins out 90 loquacious minutes about grappling with writer's block. To accomplish this kind of stretch-playwriting, one must not only make the onstage author shout through the window, spend much time on the telephone, do some exercises, play a bit of piano, sharpen a quiverful of pencils, imbibe coffee, etc., but also make him be a master of digression. Thus *and* begins with an at least quarter-hour philippic against people who, coming up to tell you how much they love your writing, clutch your arm in a viselike grip and proceed to talk your block off. (Not your writer's block; the other one.)

What Rosenblatt fails to notice is that he proves just such a bore himself. For an hour and a half we must listen to stuff like "If a scintilla of evidence is crossed with a modicum of doubt, will that produce an iota of truth?" Ron Silver acts all this with great Ancient Marinerish skill but without that loveliness that would make 90 minutes go by like 85.

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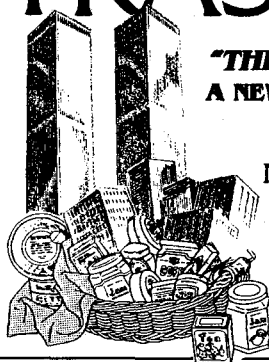
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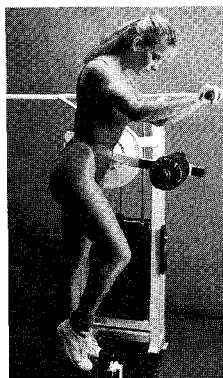


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SALES & BARGAINS

BY LEONORE FLEISCHER

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MS. SYDNEY RICE IS A WELL-KNOWN "PLANT doctor" who will design your plant environment, advise you on where to buy plants, perform routine maintenance, and handle horticultural emergencies within the 5 boroughs. In April and May, her introductory house call, was \$50, now \$40; and her monthly maintenance service (4 or 5 visits, depending on your need), was \$150, now \$120. Checks accepted; no credit cards; by appointment only. Sydney Rice (718-857-5189).

FOCUS GROUP

DISCONTINUED EYEGLASS FRAMES, SOME modern, some genuine retro with metallic trims, pearlized or custom-dyed in exotic colors, are being closed out here. For example, plain frames are \$19.99; frames with stones or other fancy work are \$29.99; frames with gold-filled trim or old coral trim are \$39.99. You can buy the frames alone or have them made into glasses here. In addition, every frame in the store is 20 percent off, and there's a wide selection from all over the world. A.E., M.C., V., checks accepted. *Empire Estate Hearing Aid Bureau, Inc.*, 25 W. 43rd St. (921-1666); Mon.-Fri. 9 a.m.-5:30 p.m. and Sat. till 1 p.m.; 4/1-5/3.

PINE SOUL

ALL OF THE ANTIQUE AND REPRODUCTION furniture and home accessories here are from England, Denmark, France, Belgium, and Germany and are made of country pine, golden oak, mahogany, or walnut. Now they're at least 18 percent off, and a selected group is 32 percent off. For example, single-door pine armoires, were \$825-\$1,300, now \$561-\$884; double-door pine armoires, were \$1,400-\$1,900, now \$952-\$1,292; old trunks from England newly hand-painted with ships and flags, were \$385-\$750, now \$262-\$510. Thousands of pieces are now 18 percent off, including pine hall benches, were \$350-\$650, now \$287-\$433; pine chests of drawers, were \$725-\$950, now \$594-\$779; oak kitchen tables with pullout leaves, were \$415-\$635, now \$340-\$521; double-size antique brass-and-iron beds, were \$1,000-\$1,350, now \$820-\$1,107; walnut or mahogany breakfronts, were

DO NOT PHONE: Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.

\$850-\$3,200, now \$697-\$2,624. M.C., V., checks accepted; all sales final; delivery additional. *Golden Oldies*, 132-29 33rd Ave., Flushing (718-445-4400). By car from Manhattan: Take the Midtown Tunnel to the Long Island Expy., Exit 22B (College Point Blvd.). Turn left onto College Point Blvd.; follow for 1.7 miles to 33rd Ave.; make right onto 33rd Ave. *Golden Oldies* is on your left, halfway down the block. Mon.-Thurs. and Sat. 9 a.m.-5:30 p.m.; Fri. till 8:30 p.m.; and Sun. 11 a.m.-5 p.m.; 4/1-19.

A PLAQUE ON BOTH YOUR HOUSES

FOR ONE DAY ONLY, THIS ARTIST OPENS HER studio to sell original ceramic pieces. Perfect pieces are 50 percent off retail, while those with slight imperfections are discounted even further. For example, relief plaques featuring vegetables, fruit, fish, pastries, tables with food, flower and vegetable markets, pigeons on roofs, cats in windows, a kite shop, façades of cast-iron buildings, and Greenwich Village houses and doorways, retail \$150-\$200 if perfect, here \$75-\$100, \$50 for seconds. Tiles decorated with fruit, vegetables, pies, and cats, retail \$10-\$20 each, here \$5; small mirrors with orange or black-and-white cats, retail \$50, here \$25; ceramic cats, sheep, lions, retail \$50-\$100, here \$20-\$30; 3-bird candlesticks, retail \$95, here \$30; battery-operated fruit or vegetable clocks, retail \$100, here \$50, \$30 for imperfects. Checks accepted; no credit cards; all sales final. *Bess Schuyler*, 246 W. 16th St. (255-4611); Sun. 10 a.m.-5 p.m.; 4/5.

HOME SWEDE HOME

CONTEMPORARY AND ANTIQUE FURNITURE and accessories, and reproductions of antiques, are discounted at this warehouse sale, including one-of-a-kind showroom samples and discontinued merchandise. For example, a group of one-of-a-kind armoires, linen presses, and china cabinets (most from Sweden and England and dating from the 1830s to the early 20th century), were at decorators' net price of \$10,000 (one third off list), now \$2,500, such as an 8½-ft.-high, 60-in.-wide Swedish Empire mahogany bookcase. In addition, there are large cachepots from France, net \$420, now \$150; late-19th-century Chinese rosewood cabinet with brass fittings, 8½ ft. high, 52 in. wide, net \$12,000, here \$4,000; pair of reproduction French Empire chairs with gilded griffin arms and black moiré seats, net \$7,500 the pair, now \$3,000; original Art

Deco dining table of palisandre wood, net \$6,500, now \$3,000. A.E., M.C., V., checks accepted; all sales final; delivery additional; everything sold as is. *Lorin Marsh, Ltd.*, 34-19 10th St., Long Island City (718-956-8010). By car from Manhattan: Take the upper roadway of the 59th St. Bridge; turn right onto 21st St.; make left onto 35th Ave.; make right turn onto 10th St.; warehouse is in the middle of the block on the right. Sat.-Sun. 10 a.m.-3 p.m.; 4/4-5.

MAP 'N' GLO

THIS SPECIALTY BOOKSHOP OFFERS 20 PERCENT off its old New York City and New York State collectible ephemera, including hand-colored property maps of Manhattan, published in the 1860s and 1870s, were \$275-\$500, now \$220-\$400; turn-of-the-century maps of Brooklyn, were \$50-\$225, now \$40-\$180; framed original Currier and Ives lithographs, were \$800, now \$640; 19th-century *Harper's Weekly* prints (some in color) of New York scenes and landmarks, were \$15-\$125, now \$12-\$100; old magazines and newspapers, including *The New Yorker* and *Police Gazette*, were \$20, now \$16. A.E., M.C., V., checks accepted; exchanges possible. *The New York Bound Bookshop*, 50 Rockefeller Plaza, lobby (245-8503). Mon.-Fri. 10 a.m.-6 p.m. and Sat. noon-4 p.m.; 4/1-30.

FAIR-TRADE AGREEMENT

ALL PROCEEDS FROM THE TWO-DAY JUDSON Book and Record Fair go to support the community-service programs of Judson Memorial Church. On Friday from 2 to 8 P.M., all hardcover books are \$3 each; all paperbacks are \$1 each; all records are \$3 each; and all compact discs are \$4 each. On Saturday from 10 A.M. to 4 P.M., hardcovers are \$1.50; paperbacks are 50¢; records are \$1.50; and compact discs are \$2. Cash only; all sales final. *Judson Book and Record Fair*, Judson Memorial Church, 55 Washington Square So. (477-0351); 4/3-4.

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IF YOU ARE OVER 50, OR EVEN UNDER 50 and out of shape, here's an exercise studio geared to your ability. Coed classes stressing total-body conditioning and featuring aerobics, strength training, step training, and body toning are 20 percent off; for example, a 3-month program with 3 classes per week, was \$400, now \$320; with 2 classes per week, was \$300, now \$240; a 10-class card, was \$150, now \$120. Call for a free trial workout (by appointment). Checks accepted; no credit cards. *50+ Plus Fitness & Vitality Program*, 133 Fifth Ave., at 20th St., sixth floor (995-9104); through 4/30.

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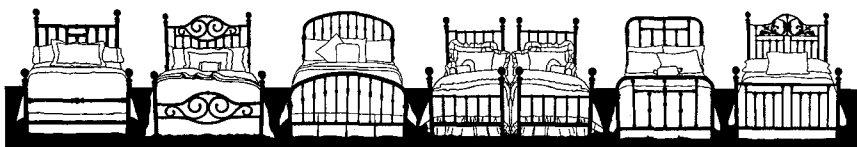
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A Complete Entertainment Guide for Seven Days Beginning

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MOVIES THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—3/25-4/7: *The Ear* (1969). #2—4/1: *The Goldbergs* (1950); *Mr. Cohen Takes a Walk* (1935). 4/2: *The Sunshine Boys* (1975); *The Heart of New York* (1932). 4/3-9: *Wages of Fear* (1953). #3—*The Cameraman* (1928); *Double Whoopee* (1929).

2. ESSEX—Grand St. at Essex St. (982-4455). *White Men Can't Jump*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Roadside Prophets*. #2—*American Dream*. #3—*Mississippi Masala*. #4—*Edward II*. #5—*Proof*. #6—*Where Angels Fear to Tread*.

4. LE CINEMATOGAPHE—15 Vandam St. (675-4680). #1—*Alex*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*The Cutting Edge*. #2—*Fried Green Tomatoes*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 4/1-2: *Too Beautiful For You* (1989); *May Fools* (1990). 4/3-4: *Chocolat* (1989); *Sugar Cane Alley* (1984). 4/5: *Rhapsody in August* (1991); *Ran* (1985). 4/6: *Colonel Red* (1985); *Hey Babu Riba* (1987). 4/7: *Leningrad Cowboys Go America* (1990); *Love Without Pity* (1990).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Basic Instinct*. #2—*Basic Instinct*. #3—*My Cousin Vinny*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 4/1: *Chinatown* (1974); *Cul-De-Sac* (1966). 4/2: *From the Life of the Marionettes* (1980); *Port of Call* (1948). 4/3-4: *Annie Hall* (1978); *Manhattan* (1979). 4/5: *The Lady From Shanghai* (1948); *Gilda* (1946). 4/6: *Woman in the Dunes* (1964); *The Face of Another* (1966). 4/7: *Slaughterhouse Five* (1972); *Catch 22* (1970).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Shadows and Fog*. #2—*Ladybugs*.

#3—*The Power of One*. #4—*Shadows and Fog*. #5—*The Mambo Kings*. #6—*Wayne's World*. #7—*Ruby*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Beauty & the Beast*. #2—*The Adventures of the Great Mouse Detective*; *Shakes the Clown*. #3—*Noise: Off*. #4—*Kafka*. #5—*Voices From the Front*. #6—*Hear My Song*. Opening 4/3: *Straight Talk*. #7—*Daughters of the Dust*. Opening 4/3: *Thunderheart*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th-13th Sts. (505-7320). *All Sick and Twisted Festival of Animation*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The Lawnmower Man*. #2—*White Men Can't Jump*. Opening 4/3: *Beethoven*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Hearts of Darkness*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*The Double Life of Véronique*. #2—*Europa, Europa*. #3—*Memoirs of a River*. #4—*The Puerto Rican Mambo (Not a Musical)*.

14th-41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*The Prince of Tides*. #2—*Basic Instinct*. #3—*The Lawnmower Man*. #4—*JFK*. #5—*Basic Instinct*. #6—*Bugsy*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*My Cousin Vinny*. #2—*My Cousin Vinny*. #3—*Fried Green Tomatoes*. #4—*American Me*. #5—*Ruby*. #6—*This Is My Life*. #7—*Bugsy*. Opening 4/3: *Beethoven*. #8—*The Cutting Edge*. #9—*Wayne's World*. Opening 4/3: *Thunderheart*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*White Men Can't Jump*. #2—*White Men Can't Jump*. #3—*Noises Off*. Opening 4/3: *Straight Talk*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Grand Canyon*. Opening 4/3: *Rock-A-Doodle*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *White Men Can't Jump*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Wayne's World*. #2—*Ladybugs*. #3—*Basic Instinct*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *My Cousin Vinny*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*The Prince of Tides*. #2—*Bugsy*. #3—*Beauty & the Beast*; *Noises Off*. #4—*The Cutting Edge*. Opening 4/3: *Straight Talk*.

MOVIES

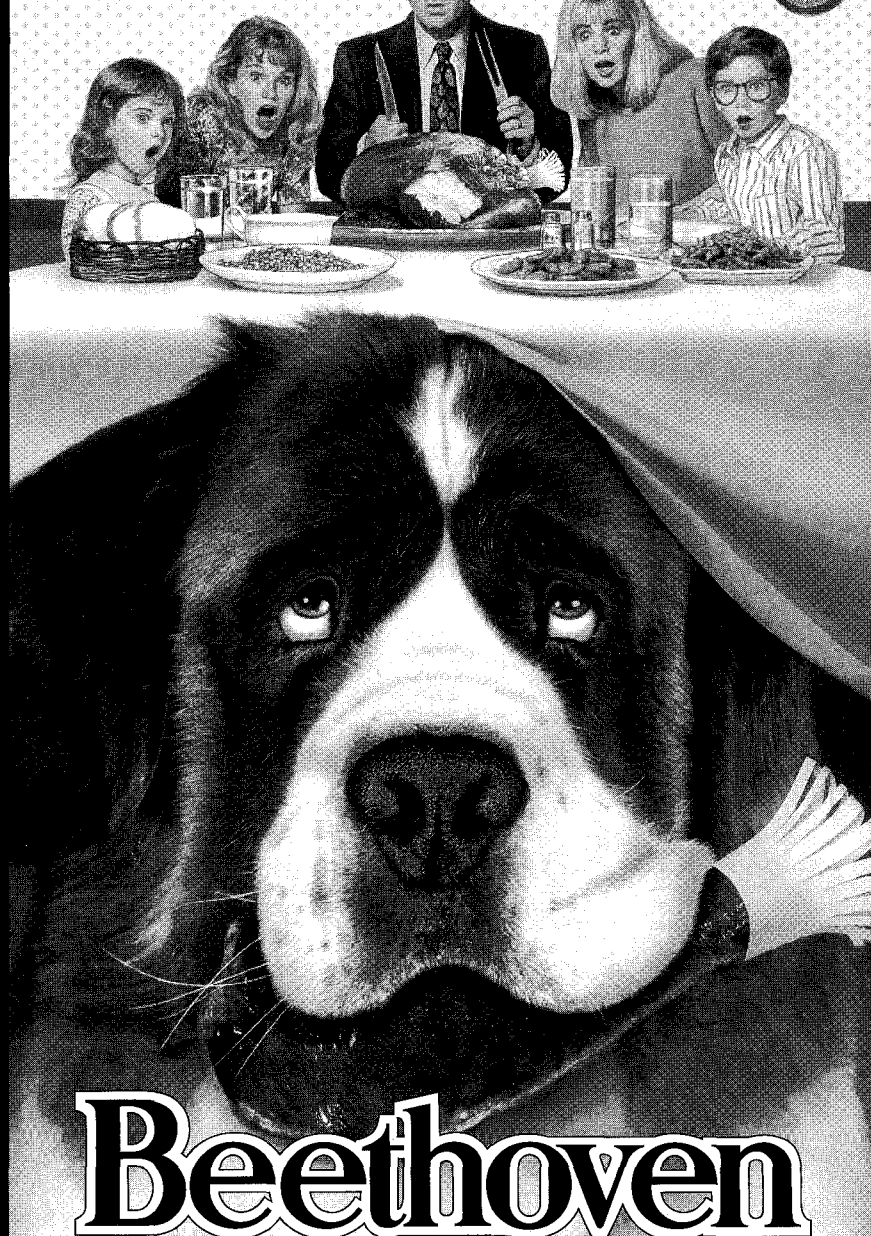
42nd-60th Streets

- 31. NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*American Me*. Opening 4/3: *Beethoven*. #2—*Ruby*.
- 32. LOEWS ASTOR PLAZA**—44th St. west of Broadway. (869-8340). *Ladybugs*.
- 33. CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*White Men Can't Jump*. #2—*Basic Instinct*. #3—*The Mambo Kings*. #4—*Basic Instinct*. #5—*My Cousin Vinny*. #6—*Bugsy*. Opening 4/3: *Thunderheart*.
- 34. EMBASSY 1**—Broadway bet. 46th-47th Sts. (302-0494). *Noises Off*. Opening 4/3: *Straight Talk*.
- 36. EMBASSY 2**—Seventh Ave. bet. 47th-48th Sts. (730-7262). *Wayne's World*. **EMBASSY 3**—*The Hand That Rocks the Cradle*. **EMBASSY 4**—*Article 99*.
- 38. WORLDWIDE CINEMAS**—49th-50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Edward II*. #2—*The Cutting Edge*. #3—*Grand Canyon*. #4—*JFK*. #5—*Black Robe*. Opening 4/3: *Beethoven*. #6—*The Prince of Tides*. Opening 4/3: *Rock-A-Doodle*.
- 40. GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast*.
- 41. ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). *The Lawnmower Man*.
- 42. EASTSIDE CINEMA**—Third Ave. bet. 55th-56th Sts. (755-3020). *Bugsy*.
- 43. CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala*. #2—*Where Angels Fear to Tread*.
- 44. SUTTON**—57th St. east of Third Ave. (759-1411). #1—*Beauty & the Beast*. Opening 4/3: *Straight Talk*. #2—*Ladybugs*.
- 45. FESTIVAL THEATER**—57th St. west of Fifth Ave. (307-7856). *JFK*.
- 46. 57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). *Othello*.
- 48. CROWN GOTHAM**—Third Ave. bet. 57th-58th Sts. (759-2262). *My Cousin Vinny*.
- 49. PLAZA**—58th St. east of Madison Ave. (355-3320). *Where Angels Fear to Tread*.
- 50. LOEWS FINE ARTS**—58th St. west of Fifth Ave. (980-5656). *Howards End*.
- 51. 59TH STREET EAST**—59th St. west of Second Ave. (759-4630). *American Me*.
- 52. MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*White Men Can't Jump*. #2—*White Men Can't Jump*.
- 53. BARONET**—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes*. **CORONET**—*The Power of One*.
- 54. CINEMA 3**—59th St. west of Fifth Ave. (752-5959). *Meeting Venus*.
- 55. CINEMA I**—Third Ave. at 60th St. (753-6022). *Noises Off*. **CINEMA II**—*Lovers*. **CINEMA THIRD AVE.**—*Hear My Song*.

61st Street and Above, East Side

- 58. ART EAST CINEMA**—First Ave. at 61st St. (644-1111). #1—*Europa, Europa*.
- 59. FIRST & 62ND ST. CINEMA**—62nd St. Bet. First and York Aves. (752-4600). #1—*Ruby*. #2—*The Lawnmower Man*. #3—*This Is My Life*. #4—*The Cutting Edge*. #5—*Memoirs of an Invisible Man*. Opening 4/3: *Beethoven*. #6—*Article 99*. Opening 4/3: *Rock-A-Doodle*.
- 60. UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—*JFK*. #2—*Basic Instinct*.
- 61. BEEKMAN**—Second Ave. at 66th St. (737-2622). *Under Suspicion*.
- 62. LOEWS NEW YORK TWIN**—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*The Mambo Kings*. #2—*Wayne's World*.
- 63. 68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). *Mediterraneo*.
- 64. LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). *Shadows and Fog*.
- 65. UA EAST**—First Ave. at 85th St. (249-5100). *Ladybugs*.

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the family is the one
with the tail.



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MOVIES

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Beauty & the Beast*; Noises Off. #2—*Bugsy*. Opening 4/3: *Straight Talk*.

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Basic Instinct*. #2—*Wayne's World*. #3—*The Mambo Kings*. #4—*The Power of One*. #5—*The Cutting Edge*. #6—*Ruby*. Opening 4/3: *Rock-A-Doodle*. #7—*Mississippi Masala*. Opening 4/3: *Thunderheart*.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*White Men Can't Jump*. #2—*American Me*. Opening 4/3: *Beethoven*.

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *Shadows and Fog*.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *This Is My Life*. Opening 4/3: *Beethoven*.

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Raise the Red Lantern*. #2—*The Double Life of Véronique*. #3—*Toto le Hero*.

83. REGENCY—Broadway bet. 67th-68th Sts. (724-3700). *Fried Green Tomatoes*.

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Ladybugs*. #2—*The Mambo Kings*. #3—*Wayne's World*. #4—*Basic Instinct*. #5—*The Power of One*. #6—*Noises Off*.

87. METRO CINEMA—Broadway bet. 99th-100th Sts. (222-1200). #1—*The Cutting Edge*. #2—*My Cousin Vinny*.

89. OLYMPIA CINEMAS—Broadway bet. 106th-107th Sts. (865-8128). #1—*White Men Can't Jump*. #2—*The Lawnmower Man*.

91. NOVA—Broadway bet. 147th-148th Sts. (862-5728). #1—*White Men Can't Jump*. #2—*American Me*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). \$5; senior citizens \$4; students and children \$2.50; members free. 4/4-19: "Borders and Barrios: The Chicano in Hollywood Film, 1908-1987." 4/4: "Silent Program, 1908-14." Followed by *Bordertown* (1935), dir. Archie Mayo. Guest curator Chon Noriega will introduce both films. 4/5: *Zoot Suit* (1981), dir. Luis Valdez, with an introduction by Edward James Olmos; *The Lawless* (1950), dir. Joseph Losey.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). *Naturemax Theater*: \$5; senior citizens \$3.75; children \$2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire*. Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). \$6; students and senior citizens \$5; members \$4. Call for times. 3/26: *The Lost Language of Cranes*, dir. Nigel Finch. Screening benefits the Community Research Initiative on AIDS. Tickets are \$10; call (889-1958). 4/3: "Essential Cinema: Hollis Frampton's *Zorns Lemma* (1970). 4/3, 4: "Classics of Italian Silent Cinema." 4/3: *Cage/Cunningham* (1991). 4/4, 5: "Tales From Czechoslovakia." Performed by Vit Horejs. 4/4, 5: "Swedish Avantgarde Films, 1924-90." 4/4, 5: "The Films of Harry Smith."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 4/5-5/10: "Israeli Women Direct." Featuring eleven narrative and documentary films by Israeli women introduced by filmmakers or scholars in the field.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-

5600). "Swiss Cinema Now." 4/1: *Arthur Rimbaud, A Biography* (1991), dir. Richard Dindo. 4/1: *Chronique Paysanne/Peasant Chronicle* (1990), dir. Jacqueline Veuve. 4/1: *Reisen Ins Landesinnere/Journeys Inland* (1988), dir. Matthias von Gunten. "Religious Experiences in the Movies." 4/2, 5: *Stalker* (1979), dir. Andrei Tarkovsky. 4/2, 4: *Vredens Dag/Day of Wrath* (1943), dir. Carl Dreyer. 4/3, 5: *The Sacrifice* (1986), dir. Andrei Tarkovsky. 4/3, 4: *The Pickpocket* (1959), dir. Robert Bresson. 4/4, 5: *Nostalgia* (1983), dir. Andrei Tarkovsky. 4/5: "A Day of Andrei Tarkovsky Movies." *The Stalker* (1979); *Nostalgia* (1983); *The Sacrifice* (1986). 4/7: *Ordet* (1955), dir. Carl Dreyer. 4/7: *A Man Escaped* (1956), dir. Robert Bresson.

GOETHE HOUSE—666 Third Ave. (972-3960). Free. Through 4/4: "The Films of Percy Adlon." 4/4: *Rosalie Goes Shopping* (1989). For more Percy Adlon films see The Public Theater.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 4/1-4: "American Architecture." 3/7-11: "Barbizon: French Landscape." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through April: "The Movies: When Levitt Was a Young Fan."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 3/20-4/5: "New Directors/New Films." 3/31, 4/1: *Shadow on the Snow* (Hungary/1991), dir. Attila Janisch; *Replay* (USA/1991), dir. Cameron Spencer. 4/1, 2: *Hey, You Wild Geese* (Russia/1991), dir. Lidia Bobrova. 4/2, 4: *Children of Nature* (USA/1991), dir. Fridrik Thor Fridriksson; *On the Wing* (1991), dir. Lisa Cuperly. 4/3, 5: *The Living End* (USA/1991), dir. Gregg Araki. 4/3, 4: *The Hours and Times* (USA/1991), dir. Christopher Munch; *R.S.V.P.* (Canada/1991), dir. Laurie Lynd. 4/4, 5: *Black Harvest* (Australia/1991), dir. Bob Connelly and Robin Anderson; *Natives* (USA/1991), dir. Jesse Lerner. 4/4, 5: *City of the Blind* (Mexico/1991), dir. Alberto Cortes. 4/6: In Memoriam: José Ferrer. 4/6: In Memoriam: Mario Peixoto. "This Film Is From Canada." 4/7: *La Demoiselle Sauvage* (1991), dir. Léa Pool. 4/6: "Video Viewpoints: Brooks Williams and Rea Tajiri." Through 4/6: *Committed Visions*. Video artists from different countries who share global concerns explore the causes and effects of issues ranging from radical politics to the ecology.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). \$6; members and students \$4; senior citizens \$3.50; under sixteen \$2.50. Cinema #1: 3/27-4/2: *Thank You and Goodnight!* (1990), dir. Jan Oxenberg. 4/3-9: *Hear My Song* (1991), dir. Peter Chelsom. Cinema #2: 3/27-4/2: *The Yen Family* (1988), dir. Yojiri Takita. 4/3-7: *Hearts of Darkness* (1991). 4/4, 5: *Apocalypse Now* (1979), dir. Francis Ford Coppola.

NEW DIRECTORS/NEW FILMS—Roy and Niuta Titus Theaters, Museum of Modern Art, 11 W. 53rd St. (875-5610). \$7. Through 4/5: "New Directors/New Films." Tickets may be ordered by mail from the Film Society of Lincoln Center or purchased at the Museum of Modern Art, lobby entrance. Presented by the Museum of Modern Art and the Film Society of Lincoln Center. See Museum of Modern Art for schedule.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. Through 4/28: "A World of Silents: International Silent Cinema." 4/7: *The Lodger* (1929), dir. Alfred Hitchcock. "Viewpoint: Guardians of the Land and Spirit: Native American Lives." 4/2: *Hopi: Songs of the Fourth World* (1983). "Meet the Maker: Animation/Image Processing." 4/2: David Blair will present *Wax, or the Discovery of Television Among the Bees* (1991), at the Museum of Modern Art, lobby entrance. Presented by the Museum of Modern Art and the Film Society of Lincoln Center. See the Museum of Modern Art (above) for a detailed list of films and dates.

PUBLIC THEATER—425 Lafayette St. (598-7171). \$6; senior citizens and students \$5. Call for showtimes. 3/20-4/2: "The Films of Percy Adlon." 3/31-4/2: *The Five Last Days* (1982). 3/20-4/2: *Finzan* (1990), dir. Cheik Oumar Sissoko. 3/20-4/2: *The Puerto Rican Mambo (Not a Musical)* (1992), dir. Ben Model. 4/3-9: "Derek Jarman: A Tribute." Including *Caravaggio* (1986), *The Last of England* (1987), and *The Garden* (1990).

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 3/7-4/18: "Women Directors Directing." 4/4: *Too Wise Wives* (1921), dir. Lois Weber.

WOMEN ONE WORLD CAFE—59 E. 4th St. (679-7350). \$7. Through 4/11: "The 5th Annual Women's Film and Video Festival." Films and videos produced by women, with an emphasis on new experimental and documentary works. All films Weds.-Sat. at 8.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*White Men Can't Jump*. #2—*American Me*. #3—*Gladiator*; *The Lawnmower Man*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Basic Instinct*. #2—*American Me*. #3—*My Cousin Vinny*. #4—*White Men Can't Jump*. #5—*Ladybugs*. #6—*The Lawnmower Man*. #7—*The Power of One*. #8—*The Cutting Edge*. #9—*The Mambo Kings*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Ladybugs*. #2—*Basic Instinct*. #3—*My Cousin Vinny*. #4—*Wayne's World*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *White Men Can't Jump*; *Stop! Or My Mom Will Shoot*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*American Me*. #2—*White Men Can't Jump*. #3—*Basic Instinct*. #4—*Wayne's World*.

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*White Men Can't Jump*. #2—*White Men Can't Jump*. #3—*The Cutting Edge*. #4—*Gladiator*; *Beauty & the Beast*. #5—*Basic Instinct*. #6—*Stop! Or My Mom Will Shoot*. #7—*My Cousin Vinny*. #8—*American Me*. #9—*The Lawnmower Man*. #10—*Ladybugs*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*The Cutting Edge*. #2—*Stop! Or My Mom Will Shoot*. #3—*White Men Can't Jump*. #4—*Gladiator*. #5—*Ruby*. #6—*My Cousin Vinny*. #7—*Beauty & the Beast*; *Mississippi Masala*. #8—*White Men Can't Jump*. #9—*Basic Instinct*. #10—*Wayne's World*. #11—*The Hand That Rocks the Cradle*. #12—*American Me*. #13—*The Lawnmower Man*. #14—*Ladybugs*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*My Cousin Vinny*. #2—*Basic Instinct*. #3—*Shadows and Fog*. #4—*Beauty & the Beast*; *Noises Off*. #5—*Fried Green Tomatoes*. #6—*American Me*. #7—*The Cutting Edge*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Ruby*. #2—*Shadows and Fog*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Ruby*. #2—*Basic Instinct*. #3—*My Cousin Vinny*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*My Cousin Vinny*. #2—*Basic Instinct*. #3—*Fried Green Tomatoes*; *Hook*. #4—*Beauty & the Beast*; *Mississippi Masala*. #5—*Where Angels Fear to Tread*.

208. CONMODORE—Broadway at Rodney St. (384-7259). #1—*White Men Can't Jump*. #2—*Basic Instinct*.

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MOVIES

- 210. FORTWAY**—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—White Men Can't Jump. #2—Ladybugs. #3—Ruby. #4—Wayne's World. #5—The Lawnmower Man.
- 211. KENMORE**—Church Ave. nr. Flatbush Ave. (284-5700). #1—American Me. #2—White Men Can't Jump. #3—White Men Can't Jump. #4—Basic Instinct.
- 213. KINGS PLAZA**—Flatbush Ave. at Ave. U (253-1111). #1—The Hand That Rocks the Cradle; Gladiator. #2—American Me; Stop! Or My Mom Will Shoot. #3—The Cutting Edge. #4—The Hand That Rocks the Cradle.
- 214. KINGSWAY**—Kings Hwy. at Coney Island Ave. (645-8588). #1—Beauty & the Beast; The Lawnmower Man. #2—Ladybugs. #3—Ruby. #4—My Cousin Vinny. #5—Basic Instinct.
- 215. LOEWS GEORGETOWN**—Ralph Ave. at Ave. K (763-3000). #1—Beauty & the Beast. #2—Wayne's World.
- 216. LOEWS ORIENTAL**—86th St. at 18th Ave. (236-5001). #1—Wayne's World. #2—The Lawnmower Man; Noises Off. #3—Ladybugs.
- 217. MARBORO**—Bay Pkwy. at 69th St. (232-4000). #1—Basic Instinct. #2—My Cousin Vinny. #3—Ruby. #4—The Cutting Edge.
- 218. METROPOLITAN**—392 Fulton St. (858-8580). #1—Gladiator; American Me. #2—White Men Can't Jump. #3—White Men Can't Jump. #4—Basic Instinct.
- 219. THE MOVIES AT SHEEPSHEAD BAY**—Knapp St. off Belt Pkwy. (615-1700). #1—Through 4/2: Shadows and Fog. Beg. 4/3: Straight Talk. #2—My Cousin Vinny. #3—Basic Instinct. #4—White Men Can't Jump. #5—The Power of One. #6—The Cutting Edge. #7—Ladybugs. #8—Wayne's World. #9—The Mambo Kings.
- 220. OCEANA**—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Mississippi Masala. #2—White Men Can't Jump. #3—Ladybugs. #4—My Cousin Vinny. #5—The Lawnmower Man; American Me.
- 222. RIDGEWOOD**—Myrtle Ave. at Putnam Ave. (821-5993). #1—White Men Can't Jump. #2—My Cousin Vinny. #3—Ladybugs. #4—Basic Instinct. #5—The Lawnmower Man.

QUEENS

AREA CODE 718

- 300. ASTORIA—UA ASTORIA**—(545-9470). #1—My Cousin Vinny. #2—Ladybugs. #3—Basic Instinct. #4—White Men Can't Jump. #5—Through 4/2: American Me. Beg. 4/3: Beethoven. #6—Wayne's World.
- 301. BAYSIDE—LOEWS BAY TERRACE**—(428-4040). #1—Noises Off. #2—The Mambo Kings.
- 302. BAYSIDE—THE MOVIES AT BAYSIDE**—(225-7711). #1—My Cousin Vinny. #2—Shadows and Fog. #3—Basic Instinct. #4—The Cutting Edge.
- 303. CORONA—PLAZA**—(639-7722). #1—Basic Instinct.
- 304. DOUGLSTON—MOVIEWORLD**—(423-7200). #1—My Cousin Vinny. #2—White Men Can't Jump. #3—Basic Instinct. #4—Wayne's World. #5—The Power of One. #6—Fried Green Tomatoes. #7—Ladybugs.
- 305. ELMHURST—LOEWS ELMWOOD**—(429-4770). #1—Mississippi Masala; Noises Off. #2—Wayne's World. #3—Ladybugs. #4—The Cutting Edge.
- 306. FLUSHING—MAIN STREET**—(268-3636). #1—Noises Off. #2—Ruby; Beauty & the Beast. #3—My Cousin Vinny. #4—White Men Can't Jump.
- 307. FLUSHING—UA QUARTET**—(359-6777). #1—White Men Can't Jump. #2—Ladybugs. #3—Wayne's World. #4—Through 4/2: The Lawnmower Man. Beg. 4/3: Beethoven.
- 308. FLUSHING—UTOPIA**—(454-2323). #1—Beauty & the Beast; Noises Off. #2—My Cousin Vinny.
- 309. FOREST HILLS—CINEMART**—(261-2244). #1—Where Angels Fear to Tread. #2—Beauty & the Beast; Bugsy.
- 310. FOREST HILLS—CONTINENTAL**—(544-1020). #1—Ruby. #2—Through 4/2: American Me. Beg. 4/3: Thunderheart. #3—Basic Instinct.
- 311. FOREST HILLS—FOREST HILLS**—(261-7866). #1—Power of One. #2—The Mambo Kings.
- 312. FOREST HILLS—LOEWS TRYLON**—(459-8944). Shadows and Fog.

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MOVIES

- 313. FOREST HILLS—MIDWAY**—(261-8572). #1—*White Men Can't Jump*. #2—*Through 4/2: Fried Green Tomatoes*. Beg. 4/3: *Beethoven*. #3—*My Cousin Vinny*. #4—*The Lawnmower Man*.
- 314. FRESH MEADOWS—CINEMA 5**—(357-9100). #1—*White Men Can't Jump*. #2—*Mississippi Masala*; *American Me*. #3—*The Lawnmower Man*. #4—*White Men Can't Jump*. #5—*Ruby*.
- 315. FRESH MEADOWS—MEADOWS**—(454-6800). #1—*Wayne's World*. #2—*The Cutting Edge*. #3—*Shadows and Fog*; *Fried Green Tomatoes*. #4—*My Cousin Vinny*. #5—*Ladybugs*. #6—*Basic Instinct*. #7—*Basic Instinct*.
- 316. JACKSON HEIGHTS—COLONY**—(478-6777). #1—*My Cousin Vinny*. #2—*Ladybugs*.
- 317. JACKSON HEIGHTS—JACKSON**—(335-0242). #1—*American Me*. #2—*Basic Instinct*. #3—*White Men Can't Jump*.
- 318. OZONE PARK—CROSSBAY**—(848-1738). #1—*White Men Can't Jump*. #2—*Through 4/2: American Me*. Beg. 4/3: *Thunderheart*. #3—*Ruby*.
- 319. OZONE PARK—CROSSBAY II**—(641-5330). #1—*My Cousin Vinny*. #2—*Through 4/2: The Mambo Kings*. Beg. 4/3: *Rock-A-Doodle*. #3—*Basic Instinct*. #4—*The Cutting Edge*. #5—*Wayne's World*. #6—*Ladybugs*. #7—*Through 4/2: The Lawnmower Man*. Beg. 4/3: *Beethoven*.
- 320. REGO PARK—DRAKE**—(457-4002). *Hook*; *The Prince of Tides*.
- 321. FLORAL PARK—NORTH SHORE TOWERS**—(229-7702). #1—*Fried Green Tomatoes*.
- 322. SUNNYSIDE—CENTER**—(784-3050). #1—*Ladybugs*. #2—*White Men Can't Jump*.

STATEN ISLAND

AREA CODE 718

- 400. ELTINGVILLE—AMBOY**—(356-3800). #1—*Ladybugs*. #2—*Wayne's World*.
- 401. NEW DORP—HYLAN**—(351-6601). #1—*Basic Instinct*. #2—*My Cousin Vinny*.
- 406. TRAVIS—THE MOVIES AT STATEN ISLAND**—(983-9600). #1—*My Cousin Vinny*. #2—*Beauty & the Beast*. #3—*Ladybugs*. #4—*Wayne's World*. #5—*Basic Instinct*. #6—*White Men Can't Jump*. #7—*The Cutting Edge*. #8—*The Lawnmower Man*. #9—*Through 4/2: The Mambo Kings*. Beg. 4/3: *Beethoven*. #10—*The Power of One*.

LONG ISLAND

AREA CODE 516

Nassau County

- 500. BALDWIN—GRAND AVENUE**—(223-2323). #1—*Basic Instinct*. #2—*My Cousin Vinny*.
- 501. BELLMORE—MOVIES**—(783-7200). *My Cousin Vinny*.
- 502. BETHPAGE—MID-ISLAND**—(796-7500). *My Cousin Vinny*.
- 503. EAST MEADOW—MEADOWBROOK**—(731-2423). #1—*White Men Can't Jump*. #2—*The Cutting Edge*. #3—*Ruby*. #4—*My Cousin Vinny*. #5—*My Cousin Vinny*. #6—*Through 4/2: Fried Green Tomatoes*. Beg. 4/3: *Beethoven*.
- 504. FRANKLIN SQUARE—FRANKLIN**—(775-3257). #1—*Wayne's World*. #2—*Ladybugs*. #3—*My Cousin Vinny*. #4—*Basic Instinct*.
- 505. GARDEN CITY—ROOSEVELT FIELD**—(741-4007). #1—*Basic Instinct*. #2—*My Cousin Vinny*. #3—*White Men Can't Jump*. #4—*The Lawnmower Man*. #5—*Noises Off*; *The Mambo Kings*. #6—*Ladybugs*. #7—*The Power of One*. #8—*Wayne's World*.
- 506. GLEN COVE—GLEN COVE**—(671-6668). #1—*The Cutting Edge*. #2—*Wayne's World*. #3—*White Men Can't Jump*. #4—*Fried Green Tomatoes*. #5—*My Cousin Vinny*. #6—*Basic Instinct*.

- 507. GREAT NECK—SQUIRE**—(466-2020). #1—*Through 4/2: Shadows and Fog*. Beg. 4/3: *Thunderheart*. #2—*My Cousin Vinny*. #3—*Wayne's World*.
- 509. HICKSVILLE—HICKSVILLE**—(931-6085). #1—*Fried Green Tomatoes*. #2—*My Cousin Vinny*.
- 510. LAWRENCE—LAWRENCE**—(371-0203). #1—*The Hand That Rocks the Cradle*. #2—*White Men Can't Jump*. #3—*American Me*. *The Adventures of the Great Mouse Detective*; *JFK*. *Stop! Or My Mom Will Shoot*; *Addams Family*; *This Is My Life*; *Father of the Bride*; *Hook*.
- 512. LEVITTOWN—LOEWS NASSAU SIX**—(731-5400). #1—*Basic Instinct*. #2—*Article 99*; *Noises Off*. #3—*The Lawnmower Man*. #4—*Beauty & the Beast*; *Shadows and Fog*. #5—*Ladybugs*. #6—*Wayne's World*.
- 513. LONG BEACH—PARK AVENUE**—(432-0576). #1—*My Cousin Vinny*. #2—*Fried Green Tomatoes*.
- 514. LYNBROOK—LYNBROOK**—(593-1033). #1—*Basic Instinct*. #2—*White Men Can't Jump*. #3—*My Cousin Vinny*. #4—*Ruby*. #5—*Through 4/2: The Lawnmower Man*. Beg. 4/3: *Straight Talk*. #6—*Through 4/2: Shadows and Fog*. Beg. 4/3: *Thunderheart*.
- 515. MALVERNE—TWIN**—(599-6966). #1—*Hook*; *JFK*. #2—*The Prince of Tides*; *The Adventures of the Great Mouse Detective*.
- 516. MANHASSET—MANHASSET**—(627-7887). #1—*Basic Instinct*. #2—*Ladybugs*. #3—*Bugsy*.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—*White Men Can't Jump*. #2—*The Cutting Edge*. #3—*Ladybugs*. #4—*Ruby*. #5—*Basic Instinct*. #6—*My Cousin Vinny*. #7—*Wayne's World*. #8—*Through 4/2: My Cousin Vinny*; *Noises Off*. Beg. 4/3: *Rock-A-Doodle*. #9—*Through 4/2: Beauty & the Beast*; *The Lawnmower Man*. Beg. 4/3: *Beethoven*.
- 519. MERRICK—MERRICK TWIN**—(546-1270). #1—*Basic Instinct*. #2—*Beauty & the Beast*; *Noises Off*.
- 520. NEW HYDE PARK—HERRICKS**—(747-0555). #1—*Beauty & the Beast*; *Fried Green Tomatoes*. #2—*White Men Can't Jump*.
- 521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—*Hook*; *The Prince of Tides*. #2—*Shining Through*; *The Adventures of the Great Mouse Detective*; *This Is My Life*.
- 522. PORT WASHINGTON—MOVIES**—(944-6200). #1—*Beauty & the Beast*; *Hear My Song*. #2—*The Lawnmower Man*; *Once Upon a Crime*. #3—*Wayne's World*. #4—*My Cousin Vinny*. #5—*Noises Off*. #6—*White Men Can't Jump*. #7—*This Is My Life*.
- 523. SOUNDVIEW CINEMAS**—(944-3900). #1—*Shadows and Fog*. #2—*The Cutting Edge*. #3—*Fried Green Tomatoes*. #4—*Mississippi Masala*. #5—*Ruby*. #6—*Where Angels Fear to Tread*.
- 524. ROCKVILLE CENTRE—FANTASY**—(764-8000). #1—*Beauty & the Beast*; *Fried Green Tomatoes*. #2—*The Power of One*. #3—*The Mambo Kings*. #4—*The Cutting Edge*. #5—*Ladybugs*.
- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE**—(678-3121). #1—*Once Upon a Crime*; *Noises Off*. #2—*Wayne's World*.
- 526. ROSLYN—ROSLYN**—(621-8488). #1—*My Cousin Vinny*. #2—*This Is My Life*.
- 527. SYOSSET—SYOSSET TRIPLEX**—(921-5810). #1—*The Power of One*. #2—*The Mambo Kings*. #3—*The Cutting Edge*.
- 528. SYOSSET—UA CINEMA 150**—(364-0700). *Basic Instinct*.
- 530. VALLEY STREAM—SUNRISE**—(825-5700). #1—*White Men Can't Jump*. #2—*The Adventures of the Great Mouse Detective*; *The Hand That Rocks the Cradle*. #3—*American Me*. #4—*Basic Instinct*. #5—*White Men Can't Jump*. #6—*The Lawnmower Man*. #7—*Beauty & the Beast*; *Basic Instinct*. #8—*Wayne's World*. #9—*Mississippi Masala*. #10—*Gladiator*. #11—*My Cousin Vinny*. #12—*The Cutting Edge*. #13—*Ruby*; *Ladybugs*.
- 532. WESTBURY—DRIVE-IN**—(334-3400). #1—*Through 4/2: Basic Instinct*. Beg. 4/3: *Thunderheart*. #2—*Through 4/2: My Cousin Vinny*. Beg. 4/3: *White Men Can't Jump*. #3—*Ladybugs*.

- 533. VALLEY STREAM—GREEN ACRES**—(561-2100). #1—*The Prince of Tides*. #2—*Fried Green Tomatoes*. #3—*Stop! Or My Mom Will Shoot*; *Noises Off*. #4—*Shadows and Fog*. #5—*Bugsy*. #6—*JFK*.
- 534. WISTBURY—WESTBURY**—(333-1911). #1—*Ladybug*. #2—*Hear My Song*.

Suffolk County

- 600. BABYLON—BABYLON**—(669-3399). #1—*My Cousin Vinny*. #2—*Basic Instinct*. #3—*The Prince of Tides*.
- 601. BABYLON—SOUTH BAY**—(587-7676). #1—*Wayne's World*; *White Men Can't Jump*. #2—*The Lawnmower Man*; *Fried Green Tomatoes*. #3—*Beauty & the Beast*; *Ryby*; *Noises Off*.
- 603. BAY SHORE—LOEWS SOUTH SHORE MALL**—(666-4000). #1—*Ladybugs*. #2—*The Cutting Edge*.
- 606. BROOKHAVEN—MULTIPLEX**—(289-8900). #1—*Article 99*. #2—*Beauty & the Beast*; *Basic Instinct*. #3—*The Hand That Rocks the Cradle*; *The Adventures of the Great Mouse Detective*. #4—*Fried Green Tomatoes*. #5—*The Cutting Edge*. #6—*Ruby*. #7—*The Mambo Kings*. #8—*Ladybugs*. #9—*My Cousin Vinny*. #10—*Wayne's World*. #11—*Basic Instinct*. #12—*Once Upon a Crime*; *The Lawnmower Man*; *Noises Off*. #13—*White Men Can't Jump*.
- 608. COMMACK—MULTIPLEX**—(462-6953). #1—*Ruby*. #2—*Ladybugs*. #3—*The Lawnmower Man*. #4—*The Cutting Edge*. #5—*The Adventures of the Great Mouse Detective*; *Basic Instinct*. #6—*American Me*; *Shadows and Fog*. #7—*Article 99*; *Noises Off*. #8—*My Cousin Vinny*. #9—*The Hand That Rocks the Cradle*. #10—*Fried Green Tomatoes*. #11—*White Men Can't Jump*; *Wayne's World*. #12—*The Mambo Kings*; *Beauty & the Beast*; *The Power of One*.
- 610. CORAM—THE MOVIES AT CORAM**—(736-6200). #1—*White Men Can't Jump*. #2—*Through 4/2: White Men Can't Jump*. Beg. 4/3: *Beethoven*. #3—*Ladybugs*. #4—*The Cutting Edge*. #5—*Ruby*. #6—*Basic Instinct*. #7—*My Cousin Vinny*. #8—*Through 4/2: My Cousin Vinny*. Beg. 4/3: *Rock-A-Doodle*. #9—*Wayne's World*. #10—*Through 4/2: The Lawnmower Man*; *Noises Off*. Beg. 4/3: *Thunderheart*.
- 611. CORAM—PINE**—(698-6442). #1—*Beauty & the Beast*; *The Prince of Tides*. #2—*My Cousin Vinny*. #3—*White Men Can't Jump*. #4—*Ladybugs*.
- 612. EAST HAMPTON—CINEMAS**—(324-0448). #1—*The Power of One*. #2—*Through 4/2: Shadows and Fog*. Beg. 4/3: *Straight Talk*. #3—*My Cousin Vinny*. #4—*Basic Instinct*. #5—*The Cutting Edge*.
- 613. ELWOOD—ELWOOD**—(499-7800). #1—*Ruby*. #2—*Beauty & the Beast*; *Noises Off*.
- 616. HUNTINGTON—SHORE**—(421-5200). #1—*My Cousin Vinny*. #2—*Wayne's World*. #3—*Shadows and Fog*. #4—*Fried Green Tomatoes*.
- 617. HUNTINGTON STATION—WHITMAN**—(423-1300). *Basic Instinct*.
- 618. ISLIP—ISLIP**—(581-5200). #1—*My Cousin Vinny*. #2—*White Men Can't Jump*. #3—*Wayne's World*.
- 619. LAKE GROVE—MALL SMITH HAVEN**—(724-9550). #1—*Fried Green Tomatoes*. #2—*My Cousin Vinny*. #3—*Beauty & the Beast*; *Noises Off*. #4—*White Men Can't Jump*.
- 620. LINDENHURST—LINDENHURST**—(957-5400). *Through 4/2: Stop! Or My Mom Will Shoot*. Beg. 4/3: *Kuffs*.
- 621. MATITUCK—MATITUCK**—(298-4405). #1—*White Men Can't Jump*. #2—*Fried Green Tomatoes*. #3—*Ruby*. #4—*My Cousin Vinny*. #5—*Basic Instinct*. #6—*Beauty & the Beast*; *Article 99*. #7—*Wayne's World*. #8—*The Lawnmower Man*.
- 623. NORTHPORT—NORTHPORT**—(261-8600). *Stop! Or My Mom Will Shoot*.
- 625. PATCHOGUE—THE MOVIES AT PATCHOGUE**—(363-2100). #1—*White Men Can't Jump*. #2—*White Men Can't Jump*. #3—*Ladybugs*. #4—*The Cutting Edge*. #5—*Ruby*. #6—*Basic Instinct*. #7—*My Cousin Vinny*.

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MOVIES

#8—Through 4/2: *My Cousin Vinny*. Beg. 4/3: *Beethoven*. #9—Through 4/2: *The Mambo Kings*. Beg. 4/3: *Rock-A-Doodle*. #10—*Beauty & the Beast*; *The Lawnmower Man*. #11—*Wayne's World*. #12—Through 4/2: *Fried Green Tomatoes*. Beg. 4/3: *Thunderheart*. #13—Through 4/2: *Noises Off*; *Article 99*. Beg. 4/3: *Straight Talk*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Basic Instinct*. #2—*Fried Green Tomatoes*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *Hear My Song*.

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Basic Instinct*. #2—*Wayne's World*. #3—*My Cousin Vinny*.

633. SMITHTOWN—SMITHTOWN—(265-1551). *Stop! Or My Mom Will Shoot*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*White Men Can't Jump*. #2—*Ladybugs*. #3—*Ruby*. #4—Through 4/2: *Wayne's World*. Beg. 4/3: *Thunderheart*. #5—Through 4/2: *The Mambo Kings*; *Noises Off*. Beg. 4/3: *Beethoven*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Basic Instinct*. #2—*Ladybugs*. #3—*Wayne's World*.

636. WEST ISLIP—TWIN—(669-2626). #1—*JFK*; *Fried Green Tomatoes*. #2—*Beauty & the Beast*; *Noises Off*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Mississippi Masala*; *Noises Off*. #2—*Ladybugs*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Basic Instinct*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Wayne's World*; *Noises Off*. #2—*The Prince of Tides*; *Hook*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Shadows and Fog*. #2—Through 4/2: *Bugsy*. Beg. 4/3: *Thunderheart*. #3—*The Prince of Tides*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*White Men Can't Jump*; *Mississippi Masala*. #2—*Noises Off*; *The Adventures of the Great Mouse Detective*.

704. HARRISON—CINEMA—(835-9800). *Wayne's World*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Basic Instinct*. #2—*My Cousin Vinny*. #3—*Fried Green Tomatoes*. #4—*Ladybugs*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Lawnmower Man*. #2—*Shadows and Fog*. #3—*Basic Instinct*. #4—*The Cutting Edge*. #5—*The Mambo Kings*; *Noises Off*. #6—*My Cousin Vinny*. #7—*Wayne's World*. #8—*White Men Can't Jump*. #9—*Ladybugs*. #10—*The Power of One*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *Basic Instinct*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*My Cousin Vinny*. #2—*White Men Can't Jump*. #3—*The Prince of Tides*. #4—*The Cutting Edge*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Fried Green Tomatoes*. #2—*White Men Can't Jump*. #3—*Ladybugs*. #4—*My Cousin Vinny*. #5—*The Adventures of the Great Mouse Detective*.

714. PEEKSKILL—BEACH—(737-6262). #1—*Basic Instinct*. #2—*My Cousin Vinny*. #3—*Father of the Bride*. #4—*Ruby*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Wayne's World*. #2—*Noises Off*. #3—*White Men Can't Jump*. #4—*Ladybugs*; *Beauty & the Beast*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Beauty & the Beast*; *Father of the Bride*.

718. RYE—RYE RIDGE—(939-8177). #1—*Beauty & the Beast*; *Noises Off*. #2—*Fried Green Tomatoes*.

719. SCARSDALE—FINE ARTS—(723-6699). *Where Angels Fear to Tread*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*White men Can't Jump*. #2—*The Lawnmower Man*. #3—*The Cutting Edge*. #4—*Beauty & the Beast*; *Noises Off*.

723. YONKERS—MOVIELAND—(793-0002). #1—*My Cousin Vinny*. #2—*Basic Instinct*. #3—*Wayne's World*. #4—*Ladybugs*. #5—*The Power of One*. #6—Through 4/2: *The Mambo Kings*. Beg. 4/3: *Beethoven*.

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MOVIES

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Basic Instinct. #2—My Cousin Vinny. #3—Through 4/2: Fried Green Tomatoes. Beg. 4/3: Thunderheart. #4—Through 4/2: Once Upon a Crime; The Lawnmower Man. Beg. 4/3: Rock-A-Doodle. #5—The Cutting Edge. #6—The Power of One. #7—Through 4/2: Basic Instinct. Beg. 4/3: Beethoven.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—The Cutting Edge. #2—Beauty & the Beast; Noises Off. #3—The Lawnmower Man. #4—Shadows and Fog. #5—The Power of One.

755. NEW CITY—CINEMA 6—(634-5100). #1—White Men Can't Jump. #2—Hear My Song. #3—Basic Instinct. #4—Noises Off. #5—Fried Green Tomatoes. #6—Beauty & the Beast; The Prince of Tides.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—The Cutting Edge. #2—My Cousin Vinny.

757. NYACK—CINEMA EAST—(358-6631). Ruby.

759. PEARL RIVER—CENTRAL—(735-2530). #1—My Cousin Vinny. #2—The Prince of Tides; Beauty & the Beast.

760. PEARL RIVER—PEARL RIVER—(735-6500). Basic Instinct.

762. SPRING VALLEY—PIX—(425-1132). #1—Shining Through. #2—The Adventures of the Great Mouse Detective; JFK.

764. LAFAYETTE—(357-6030). White Men Can't Jump.

CONNECTICUT

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Fairfield County

800. BROOKFIELD—(775-0070). #1—Fried Green Tomatoes. #2—Ruby.

801. DANBURY—CROWN CINE—(743-2200). #1—Ladybugs. #2—Noises Off. #3—Beauty & the Beast; Basic Instinct.

802. DANBURY—CROWN CINEMA—(748-2923). #1—My Cousin Vinny. #2—The Cutting Edge.

803. DANBURY—CROWN PALACE—(748-7496). #1—Wayne's World. #2—White Men Can't Jump. #3—The Lawnmower Man.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—The Cutting Edge. #2—Noises Off; The Mambo Kings.

807. GREENWICH—CINEMA—(869-6030). #1—Shadows and Fog. #2—Fried Green Tomatoes.

808. GREENWICH—CROWN PLAZA—(869-4030). #1—The Mambo Kings. #2—The Power of One. #3—The Cutting Edge.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—My Cousin Vinny. #2—Basic Instinct.

810. NORWALK—CINEMA—(838-4504). #1—Ladybugs. #2—White Men Can't Jump.

813. SOUTH NORWALK—SONO—(866-9202). 4/31-4/2: At Play in the Fields of the Lord. 4/3-9: High Heels.

815. STAMFORD—CROWN AVON—(324-9205). #1—Bugsy; Wayne's World. #2—The Lawnmower Man; The Adventures of the Great Mouse Detective.

816. STAMFORD—CROWN CINEMA—(324-3100). #1—White Men Can't Jump. #2—Noises Off; Beauty & the Beast. #3—My Cousin Vinny.

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—Basic Instinct. #2—Ladybugs.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Wayne's World. #2—White Men Can't Jump. #3—Basic Instinct. #4—Through 4/2: Beauty & the Beast. Beg. 4/3: Beethoven. #5—My Cousin Vinny. #6—Ladybugs.

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—Noises Off. #2—Wayne's World. #3—Basic Instinct; Beauty & the Beast.

820. WESTPORT—FINE ARTS—(227-3324). #1—Wayne's World. #2—Shadows and Fog. #3—The Power of One. #4—Basic Instinct.

821. WESTPORT—POST—(227-0500). Fried Green Tomatoes.

822. WILTON—CINEMA—(762-5678). My Cousin Vinny.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—Basic Instinct. #2—My Cousin Vinny. #3—Ladybugs. #4—Wayne's World; Fried Green Tomatoes. #5—White Men Can't Jump; Beauty & the Beast.

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—White Men Can't Jump. #2—My Cousin Vinny. #3—Ladybugs. #4—The Lawnmower Man.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—Ladybugs. #2—Wayne's World. #3—The Cutting Edge. #4—My Cousin Vinny. #5—Basic Instinct. #6—Basic Instinct. #7—American Me; The Lawnmower Man. #8—White Men Can't Jump. #9—White Men Can't Jump.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—Ladybugs. #2—Shadows and Fog; Noises Off. #3—Gladiator; The Hand That Rocks the Cradle. #4—The Power of One. #5—Ruby. #6—American Me; Article 99. #7—The Cutting Edge. #8—The Mambo Kings.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—Wayne's World. #2—The Lawnmower Man. #3—Basic Instinct. #4—My Cousin Vinny. #5—White Men Can't Jump. #6—White Men Can't Jump.

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—The Hand That Rocks the Cradle. #2—Stop! Or My Mom Will Shoot; JFK. #3—Beauty & the Beast.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—The Hand That Rocks the Cradle; Stop! Or My Mom Will Shoot. #2—Once Upon a Crime; Beauty & the Beast; Wayne's World.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). My Cousin Vinny.

911. BLOOMFIELD—ROYAL—(748-3555). #1—White Men Can't Jump. #2—White Men Can't Jump.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—Ladybugs. #2—White Men Can't Jump. #3—Shadows and Fog. #4—Bugsy; Wayne's World. #5—Beauty & the Beast; The Adventures of the Great Mouse Detective.

916. MILLBURN—MILLBURN—(376-0800). #1—Shadows and Fog. #2—Fried Green Tomatoes.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—The Cutting Edge. #2—Noises Off. #3—Fried Green Tomatoes.

918. MONTCLAIR—WELLMONT—(783-9500). #1—Ladybugs. #2—Ruby; Beauty & the Beast.

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—Basic Instinct. #2—My Cousin Vinny. #3—White Men Can't Jump. #4—Ruby. #5—Stop! Or My Mom Will Shoot; Beauty & the Beast. #6—American Me. #7—The Cutting Edge. #8—The Lawnmower Man. #9—Wayne's World. #10—Gladiator. #11—White Men Can't Jump. #12—Ladybugs.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—My Cousin Vinny. #2—The Mambo Kings. #3—Basic Instinct.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—My Cousin Vinny. #2—Basic Instinct. #3—The Power of One.

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Beauty & the Beast; Bugsy.

931. CRANFORD—CRANFORD—(276-9120). #1—Fried Green Tomatoes. #2—The Cutting Edge.

932. ELIZABETH—ELMORA—(352-3483). Wayne's World.

933. LINDEN—LINDEN FIVE—(925-9787). #1—My Cousin Vinny. #2—White Men Can't Jump. #3—Basic Instinct. #4—Ladybugs. #5—Wayne's World.

934. ROSELLE PARK—NEW PARK—(241-2525). #1—The Medicine Man; Beauty & the Beast. #2—Ladybugs. #3—Basic Instinct. #4—My Cousin Vinny. #5—Wayne's World.

935. UNION—LOST PICTURE SHOW—(964-4497). Where Angels Fear to Tread.

936. UNION—UNION—(686-4373). #1—Ladybugs. #2—Ruby.

937. WESTFIELD—RIALTO—(232-1288). #1—My Cousin Vinny. #2—Basic Instinct. #3—The Prince of Tides.

938. WESTFIELD—TWIN—(654-4720). #1—Ruby. #2—The Adventures of the Great Mouse Detective; Noises Off.

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—The Cutting Edge. #2—White Men Can't Jump. #3—Wayne's World. #4—My Cousin Vinny. #5—Noises Off.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—Wayne's World. #2—Basic Instinct. #3—The Cutting Edge. #4—Ladybugs.

953. EMERSON—QUAD—(261-1000). #1—Wayne's World. #2—Noises Off. #3—Bugsy; Fried Green Tomatoes. #4—The Lawnmower Man; The Adventures of the Great Mouse Detective.

956. FORT LEE—LINWOOD—(944-6900). #1—My Cousin Vinny. #2—Noises Off.

959. PARAMUS—CINEMA 35—(845-5070). Stop! Or My Mom Will Shoot; Shining Through.

961. PARAMUS—ROUTE 4—(487-7909). #1—My Cousin Vinny. #2—Shadows and Fog. #3—Fried Green Tomatoes. #4—Wayne's World. #5—Ladybugs. #6—Basic Instinct. #7—Power of One. #8—Mambo Kings. #9—Cutting Edge. #10—Lawnmower Man.

962. PARAMUS—ROUTE 17—(843-3830). #1—Bugsy. #2—White Men Can't Jump. #3—Noises Off.

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—Noises Off. #2—Ruby.

965. RIDGEFIELD—PARK 10—(440-6661). #1—Ladybugs. #2—Fried Green Tomatoes. #3—Lawnmower Man. #4—Ruby. #5—Power of One. #6—Wayne's World. #7—Mambo Kings. #8—White Men Can't Jump. #9—Basic Instinct. #10—My Cousin Vinny. #11—Cutting Edge; Shadows and Fog; Noises Off.

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—The Hand That Rocks the Cradle. #2—Beauty & the Beast.

967. RIDGEWOOD—WARNER—(444-1234). #1—Wayne's World. #2—Wayne's World. #3—Ladybugs. #4—My Cousin Vinny.

969. TEANECK—MOVIE CITY—(836-3334). #1—Shining Through; Prince of Tides. #2—Stop! Or My Mom Will Shoot; Hook. #3—Father of the Bride; My Girl.

970. TENAFLY—CINEMA 4—(871-8889). #1—Basic Instinct. #2—This Is My Life. #3—Mississippi Masala. #4—Ruby.

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—The Cutting Edge. #2—Shadows and Fog; The Prince of Tides. #3—Beauty & the Beast.

972. WESTWOOD—PASCACK—(664-3200). #1—White Men Can't Jump. #2—My Cousin Vinny. #3—JFK. #4—Basic Instinct.

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may be inappropriate for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
NC-17:	No children under 17 admitted.

NEW FILMS

★ New films recommended by *New York*'s critic.

THE ADVENTURES OF THE GREAT MOUSE DETECTIVE—(1 hr. 12 min.; 1986) The master mouse detective Basil goes up against his old rival, the villainous Professor Ratigan, to save a famous toy-maker. G. 10, 511, 601, 521, 530, 606, 608, 703, 709, 762, 815, 912, 938, 953

ALEX—(1 hr. 58 min.; 1990) In Portuguese with English subtitles. In the final years of Portugal's dictatorship, when the country was isolated from the rest of the world, a young boy waits with his mother for the return of his father, drafted years ago to fight in the African colonies. Dir. by Teresa Villaverde Cabral. NR. 4

ALL SICK & TWISTED FESTIVAL OF ANIMATION—(1 hr. 20 min.; 1992) Mellow Madness Production presents an original program of seventeen offbeat animated shorts for adults only. NR. 11

AMERICAN DREAM—(1 hr. 40 min.; 1992) Barbara Kopple's Academy Award-winning documentary focuses on the company town of Austin, Minnesota, home of the Hormel Company meat-packing plant for 70 years. In 1984, it also became the stage for a grisly labor dispute when Hormel forced wage cuts during a period of record profits. NR. 3

AMERICAN ME—(1 hr. 59 min.; 1992) Edward James Olmos attempts to make a Mexican-American *Godfather*. Beginning with the Zoot Suit Riots of 1943 in Los Angeles, Olmos, who stars and directs, traces the rise and fall of the fearsome gangster Santana (Olmos), who spends most of his life in prison. In the joint, he organizes a Mexican Mafia, which then spills out onto the streets and takes over the lucrative drug trade in East Los Angeles. The movie is meant to trace an upward ascent into utter futility, but Olmos's reforming zeal just doesn't fit into the framework of the big, violent Hollywood movie he's making. *American Me* is a mess, incoherent in many details, large and small. Olmos wants to attack violence and macho bullheadedness in a movie that for the most part celebrates, precisely, violence and macho bullheadedness. With William Forsythe, Evelina Fernandez, Pepe Serna, and Danny De La Paz. (3/23/92) R. 19, 31, 51, 68, 91, 150, 152, 157, 158, 160, 200, 211, 213, 218, 220, 300, 310, 314, 317, 318, 510, 530, 608, 902, 904, 919

BASIC INSTINCT—(2 hrs. 3 min.; 1992) Reviewed in this issue. R. 7, 18, 24, 33, 60, 67, 85, 152, 155, 157, 158, 160, 200, 204, 206, 208, 211, 214, 217, 218, 219, 222,

300, 302, 303, 304, 310, 315, 315, 317, 319, 401, 406, 500, 504, 505, 506, 512, 514, 516, 517, 519, 528, 530, 532, 600, 606, 608, 610, 612, 617, 621, 625, 627, 632, 635, 639, 705, 706, 707, 714, 723, 724, 724, 755, 760, 801, 809, 817, 818, 819, 820, 900, 902, 905, 919, 920, 922, 933, 934, 937, 952, 961, 965, 970, 972

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. 10, 26, 40, 44, 66, 158, 160, 200, 206, 214, 215, 306, 308, 309, 406, 512, 517, 519, 520, 522, 524, 530, 601, 606, 608, 611, 613, 619, 621, 625, 636, 715, 716, 718, 722, 753, 755, 759, 801, 816, 818, 819, 900, 906, 908, 912, 918, 919, 930, 934, 966, 971

BEETHOVEN—(1 29 min.; 1992) A suburban family's orderly life is disrupted by a hairy addition to the household—an exasperating Saint Bernard named Beethoven. Directed by Brian Levant. With Charles Grodin, Bonnie Hunt, and Dean Jones. PG. 12, 19, 31, 38, 59, 68, 80, 300, 307, 313, 319, 406, 503, 517, 610, 634, 723, 724, 818

★ **BLACK ROBE**—(1 hr. 40 min.; 1991) As advertised, a gloomily impressive and uncompromising work—an intelligent and cruel examination of civilization and savagery. In Quebec, in the winter of 1634, a "black robe"—a French Jesuit missionary (Lothaire Bluteau)—travels across frozen lakes and hills to a distant outpost among Huron Indians. He is accompanied by a single Frenchman and a small group of Algonquin. Taken from Brian Moore's novel, *Black Robe* is, of course, a fable illustrating the deep ambiguity of missionary work. Beautiful without being pretty, *Black Robe* is filled with the desolating sadness of the wilderness. (2/24/92) R. 38

★ **BUGSY**—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas and he gives a complex and rousing performance. Buggy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertone, is often masterly. With superb performances by Ben Kingsley (as Meyer Lansky) and Harvey Keitel (as Mickey Cohen). Cinematography by Allen Daviau; music by Ennio Morricone. (12/16/91) R. 18, 19, 26, 33, 42, 66, 309, 516, 533, 702, 815, 912, 930, 953, 962

THE CUTTING EDGE—(1 hr. 41 min.; 1992) A brash young hockey skater who spends most of his ice time in the penalty box and a prima-donna figure skater with an unparalleled talent and grace make an unlikely figure-skating pair that turns the 1992 Winter Olympics figure-skating competition on its ear. PG. 59, 67, 87, 152, 158, 160, 200, 213, 217, 219, 302, 305, 315, 319, 406, 503, 506, 517, 523, 524, 527, 530, 603, 606, 608, 610, 612, 625, 706, 708, 722, 724, 753, 756, 802, 805, 808, 902, 904, 917, 919, 931, 950, 952, 961, 965, 971

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. 10

★ **THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as

this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. 14, 81

THE EAR—(1 hr. 31 min.; 1969) During the Stalinist fifties, a modish couple returns from a party to find the door ajar, a mysterious car across the street, and other suspicious clues that lead them to believe their apartment is bugged. Furiously the two rip the apartment apart to find "the ear." NR. 1

EDWARD II—(1 hr. 31 min.; 1992) British director Derek Jarman puts a political spin on Christopher Marlowe's classic play about Edward II (Steven Waddington), his lover Piers Gaveston (Andrew Tiernan), and their swift and brutal fall from power. With Tilda Swinton. R. 3, 38

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. 14, 58

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Dir. by Jon Avnet. PG-13. 5, 19, 53, 83, 200, 206, 304, 313, 315, 321, 503, 506, 509, 513, 520, 523, 524, 533, 601, 606, 608, 616, 619, 621, 625, 627, 636, 705, 709, 718, 724, 755, 800, 807, 821, 900, 916, 917, 931, 953, 961, 965

GLADIATOR—(1 hr. 40 min.; 1992) Giving up his girlfriend and a college education, James Marshall (*Twin Peaks*) takes on a slew of gambling debts and a career in underground boxing to clear his father's name. Directed by Rowdy Herrington. R. 150, 158, 160, 213, 218, 530, 904, 919

★ **GRAND CANYON**—(2 hrs. 20 min.; 1991) Lawrence Kasdan has made a film about the collapse of civic life in America. It's also about a few people who refuse to accept the mess as routine and who fight against it. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a life-affirming surge of emotion that isn't very helpful. Initially, Mack (Kevin Kline), a wealthy liberal lawyer, is saved by a black auto mechanic, Simon (Danny Glover), from four young black men who try to remove him from his Lexus. This introduces a whole series of incidents, major and minor, illustrating themes of danger, chance, and social accommodation. (1/13/92) R. 21, 38

THE HAND THAT ROCKS THE CRADLE—(1 hr. 50 min.; 1991) A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the

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house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house—and she'll do anything to get them. R. 36, 160, 213, 213, 510, 530, 606, 608, 904, 906, 908, 966

★ **HEAR MY SONG**—(1 hr. 44 min.; 1992) In an unnamed English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary tenor—the incomparable Josef Locke, who had tax problems and fled England for his native Ireland 25 years earlier. A man shows up claiming to be Locke, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing. Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. With Ned Beatty, showing tremendous panache as the formidable Locke. (2/10/92) R. 10, 55, 522, 534, 630, 755

HEARTS OF DARKNESS: A FILMMAKER'S APOCALYPSE—(1 hr. 36 min.; 1991) A documentary on the making of Francis Ford Coppola's *Apocalypse Now*, using documentary footage by Eleanor Coppola and directed by Fax Bahr and George Hickenlooper. NR. 13

HOOK—(2 hrs. 13 min.; 1991) Steven Spielberg appears to have lost his sense of timing, his feeling for rhythm and pace. *Hook* has physical movement without physical excitement. Robin Williams is touching as the grown-up Peter, a leveraged-buy-out king who has lost touch with his children. But after Captain Hook (Dustin Hoffman) snatches the children away, and Julia Roberts shows up as a grinning, hotpants Tinkerbelle, the movie becomes an embarrassment. (1/6/92) PG. 206, 320, 511, 515, 521, 700, 969

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse *Howards End*, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. The union is strange and uneasy, a battleground of sensibility and power. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). The movie is about class division and human bonds—what divides and what unites. The Merchant Ivory team is superbly committed to the social fact; the pitch-perfect nuances of tone, the cast of sky and terrain adding to the mood have made their powers of observation almost frighteningly acute. Ruth Prawer Jhabvala did the adaptation; cinematography by Tony Pierce-Roberts; music by Richard Robbins. (3/9/92) PG. 50

★ **IFK**—(3 hrs. 8 min.; 1991) Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. (1/6/92) R. 18, 38, 45, 60, 511, 515, 533, 636, 762, 906, 972

KAFKA—(1 hr. 28 min.; 1991) Jeremy Irons, of the ghost-white skin and deep-socket skull, makes a gloomily impressive Franz Kafka, but the most famous neurotic of the century should probably not be the hero of a movie. An academic thriller, *Kafka* was written by Lem Dobbs and directed by Steven Soderbergh, and it's the kind of failure that is more painful

than the usual low-minded botch. The movie is set in Prague, in 1919, and might be described as a literal-minded Gothic fantasia on Kafka's life and themes. Soderbergh does period re-creation and expressionist nightmare, and some of the movie—the atmosphere in Kafka's insurance office, for instance—is highly effective in a limited way. But mostly *Kafka* is a mistake. (2/3/92) PG-13. 10

LADYBUGS—(1 hr. 31 min.; 1992) When Rodney Dangerfield gets no respect from his employer, he tries to jump-start his career by volunteering to coach the Ladybugs, the company's soccer team for thirteen-year-old girls. Dir. Sidney J. Furie. PG-13. 9, 24, 32, 44, 65, 85, 152, 155, 158, 160, 210, 214, 216, 219, 220, 222, 300, 304, 305, 307, 315, 316, 319, 322, 400, 406, 504, 505, 512, 517, 524, 530, 532, 603, 606, 608, 610, 611, 625, 634, 635, 638, 705, 706, 709, 715, 723, 801, 810, 817, 818, 900, 901, 902, 904, 912, 918, 919, 933, 934, 936, 952, 961, 965, 967

THE LAWNMOWER MAN—(1 hr. 48 min.; 1992) In Stephen King's latest, a computer process called virtual reality transforms an ordinary gardener into a genius, creating... Lawnmower Man! R. 12, 18, 41, 59, 89, 150, 152, 158, 160, 210, 214, 216, 220, 222, 307, 313, 314, 319, 406, 505, 512, 514, 517, 522, 530, 601, 606, 608, 610, 621, 625, 706, 722, 724, 753, 803, 815, 901, 902, 905, 919, 953, 961, 965

LOVERS—(1 hr. 43 min.; 1992) Vincente Aranda's stylish, erotic thriller based on a real-life murder scandal in Madrid, involving a young man (Jorge Sanz) and his naïve fiancée (Maribel Verdu), fresh from the provinces, and a sultry widow (Victoria Abril) who seduces them into a dangerous world of sensual pleasures. NR. 55

THE MAMBO KINGS—(1 hr. 40 min.; 1992) Entropy rules in this diverting saga of two Cuban musicians—cocky, business-minded Cesar Castillo and his dreamy brother Nestor—who leave Havana in the early fifties to make their fortunes in New York. The first twenty minutes are bursting with the immigrant energy found in Oscar Hijuelos's exuberant original novel, *The Mambo Kings Play Songs of Love*. Yet just when the movie's got you hooked you on its breakneck beat, it promptly loses all its rhythm. It's hard to hate any movie that puts attractive performers up on the screen, and this one's so lavish with them that the prodigally sexy Maruschka Detmers is cast as Nestor's dutiful wife, Delores, who dreams of being a schoolteacher. As her melancholy husband, Antonio Banderas couldn't be more creepily convincing. Still, Banderas is overshadowed by Armand Assante's brazen Cesar, and after energizing the first half with sexual brio, he eventually becomes a menagerie of facial tics. It's not his fault. The movie was made by rookie director Arne Glimcher (founder-director of the Pace Gallery), and it's as enjoyable as anything can be that's been made by someone who doesn't know what he's doing. (Powers, 3/16/92) R. 9, 33, 62, 67, 85, 152, 219, 301, 311, 319, 406, 505, 524, 527, 606, 608, 625, 634, 706, 723, 805, 808, 904, 920, 961, 965

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. 63

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. 54

MEMOIRS OF AN INVISIBLE MAN—(1 hr. 39 min.; 1992) Stock analyst Chevy Chase becomes the invisible—and wanted—man when he unwittingly walks into a high-tech scientific experiment and an espionage plot. Dir. by John Carpenter. With Sam Neill and Daryl Hannah. PG-13. 59

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Though they get along with the black folks of Greenwood, they also look down on

them; in turn, they are patronized by the whites. Nair links the two communities, outsiders of color. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius with dignity and force. (2/10/92) R. 3, 43, 67, 160, 206, 220, 305, 314, 523, 530, 638, 703, 970

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, has never tried a case before, but he's a tough little mother. He keeps tripping over the massive recitade of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. For a while, Joe Pesci looks like a fish out of water—depressed and unengaged. Once we get into the trial, however, Dale Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life. Jonathan Lynn, the Brit comedy director (*Nuns on the Run*), obviously loves actors: He gets shrewd performances from Lane Smith and Austin Pendleton. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. She keeps the movie afloat while Pesci is flopping on dry land. (3/30/92) R. 7, 19, 25, 33, 48, 87, 152, 155, 158, 160, 200, 204, 206, 214, 217, 219, 220, 222, 300, 302, 304, 306, 308, 313, 315, 316, 319, 401, 406, 500, 501, 502, 503, 503, 504, 505, 506, 507, 509, 513, 514, 517, 517, 522, 526, 530, 532, 600, 606, 608, 610, 611, 612, 616, 618, 619, 621, 625, 625, 632, 705, 706, 708, 709, 714, 723, 724, 756, 759, 802, 809, 816, 818, 822, 900, 901, 902, 905, 910, 919, 920, 922, 933, 934, 937, 950, 956, 961, 965, 967, 972

NOISES OFF—(1 hr. 44 min.; 1992) A theater tour group made up of an aging film star (Carol Burnett), her young lover (John Ritter), a bitter director (Michael Caine), an inept leading man (Christopher Reeve), and a spaced-out ingenue (Nicolette Sheridan) attempt to keep their dignity in the midst of the rampant incompetence of the fictitious production. PG-13. 10, 20, 26, 34, 55, 66, 85, 200, 216, 301, 305, 306, 308, 505, 512, 517, 519, 522, 524, 533, 601, 606, 608, 610, 613, 619, 625, 634, 636, 638, 703, 706, 715, 718, 722, 753, 755, 801, 805, 816, 819, 904, 917, 938, 950, 953, 956, 962, 964

ONCE UPON A CRIME—(1 hr. 34 min.; 1992) Inspector Bonnard finds himself knee-deep in phony alibis, finger pointing, and suspicious motives when he investigates the death of Monte Carlo's Madame Van Dougen in this madcap murder mystery. With Richard Lewis, Sean Young, James Belushi, and others. PG. 522, 524, 606, 724, 908

OTHELLO—(1 hr. 31 min.; 1992) The restored version of Orson Welles's classic adaptation of *Othello*, with Welles in the title role, featuring Suzanne Cloutier, Micheál Mac Liammóir, and Fay Compton. NR. 46

THE POWER OF ONE—(1 hr. 26 min.; 1992) In South Africa, a young boy on the road to adulthood is profoundly influenced by two men—one black, one white—who teach him to stand up for his beliefs. Based on the novel by Bryce Courtenay. With Stephen Dorff, Armin Mueller-Stahl, Sir John Gielgud, and Morgan Freeman. PG. 9, 53, 67, 85, 152, 219, 304, 311, 406, 505, 524, 527, 608, 612, 706, 723, 724, 753, 808, 820, 904, 922, 961, 965

★ **THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-

rate work out of the other actors. (12/16/91) R. 18, 26, 38, 320, 601, 521, 533, 600, 611, 700, 702, 708, 755, 759, 937, 969, 971

★ **PROOF**—(1 hr. 26 min.; 1992) Easily the most entertaining Australian movie in years. Writer-director Jocelyn Moorhouse's first film has the intensity of a beautifully wrought novella, and its barbed erotic atmosphere is highly cinematic. Moorhouse doesn't make it easy for herself. Not only is her hero blind, he's not a very nice man. Martin (Hugo Weaving), sightless since birth, is extremely bright and trusts no one. He assumes that everyone lies to blind people (and he may have a point); he thinks they lie to manipulate him, because they can get away with it. But Moorhouse creates a witty atmosphere of aggression that makes easy pity impossible. Martin takes pictures of everything he experiences, pointing the camera in the direction of what interests him. He wrestles over the photographs with his housekeeper, Celia (Genevieve Picot), a rather elegant and forceful woman with a sharp, disdainful curve to her mouth. There is a touch of sadomasochistic joking in her relationship with Martin. Then Martin meets the dishwasher, Andy (Russell Crowe), a good-looking young man who is direct without being deliberately rude, and Martin trusts him. Andy describes what's in Martin's snapshots. That's Martin's "proof" that the world is there, his defense against people lying to him. Now that Andy, attractive and acquiescent, is on the scene, things come to a boil. Moorhouse's writing is precise, the acting crisp and controlled. There could be more life going on, and the characters' relations to one another are not always worked out fully. But *Proof* is fascinating. (3/23/92) NR. 3

THE PUERTO RICAN MAMBO (NOT A MUSICAL)—(1 hr. 30 min.; 1992) A series of vignettes interspersed with a monologue by writer and star Luis Cabellero that attempts to shatter the prevailing myths about Puerto Ricans using humor and wit. Dir. by Ben Model. NR. 14

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. 81

ROADSIDE PROPHETS—(1 hr. 36 min.; 1992) First-time director Abbe Wool (co-writer of *Sid & Nancy*) goes on the open road across the American Southwest with John Doe (of the punk-rock band X) and Adam Horowitz (of The Beastie Boys) as they escort the ashes of a fallen biker to Nevada. On their journey, they encounter visionaries, freaks, and philosophers like Arlo Guthrie, Timothy Leary, and David Carradine. (You be the judge.) R. 3

ROCK-A-DOODLE—(1 hr. 14 min.; 1992) In a new animated film, Don Bluth updates the legend of Chanticleer, the rooster who forgot to crow, with some barn-raising rockabilly from Glen Campbell and the voices of Ellen Greene, Christopher Plummer, Charles Nelson Reilly, and Sandy Duncan. G. 21, 38, 59, 67, 319, 517, 610, 625

RUBY—(1 hr. 40 min.; 1992) As the conspiracy theories rack up, along comes *Ruby*, a dramatic account of the events leading up to and following the Kennedy assassination through the eyes of Jack Ruby, a small-time hit man with links to the Mafia, CIA, and FBI. Directed by John Mackenzie. With Danny Aiello. R. 9, 19, 31, 59, 67, 160, 203, 204, 210, 214, 217, 306, 310, 314, 318, 503, 514, 517, 523, 530, 606, 608, 610, 613, 621, 625, 634, 714, 757, 800, 904, 918, 919, 936, 938, 964, 965, 970

SHADOWS AND FOG—(1 hr. 25 min.; 1992) The new Woody Allen film could be described as nostalgia for an art form that matters. The movie, shot entirely in black-and-white, is a comic gloss on the heroic period of modernism—the haunted yet glorious twenties, the period of Kafka, the German Expressionist cinema, and the Brecht-Weill musicals. In a labyrinthine Central European city whose vile corners reflect the windings of the unconscious stalks a silent murderer. A jittery, obsequious clerk, Kleinman (Woody Allen), is awakened from his sleep by a vigilante group attempting to protect the city against the killer. The vigilantes tell him he must play his part in "the plan"; they place him on the streets, where he remains, nervously bouncing wisecracks off the cobblestones as he dodges the killer and about a dozen other forces. There's a circus in town, with a sword swallower named Irmy (Mia Farrow), who runs away from her

unfaithful boyfriend, a clown (John Malkovich), and stops for rest at a rather cheery brothel. For a great deal of money, she goes to bed with a morose student (John Cusack). *Shadows and Fog* was shot on soundstages at the Kaufman Astoria Studios in Queens, and the sets are meant to look like sets; the fog is thick, the shadows deep, the sky unconvincing. The "look" is slightly overdone. Essentially, this is a movie about movies and art; it is an illusion, a likeness of a movie, all reference and no authentic being. Woody's performance is the only element in the movie that goes beyond gesture. The rest is all very pleasant but trivial. (3/30/92) PG-13. 9, 64, 79, 200, 203, 219, 302, 312, 315, 507, 512, 514, 523, 533, 608, 612, 616, 702, 706, 753, 807, 820, 904, 912, 916, 961, 965, 971

SHAKES THE CLOWN—(1 hr. 26 min.; 1992) In the idyllic town of Palukaville, where clowns frolic freely, an alcoholic clown (Bobcat Goldthwait) with a weakness for groupies (the sleaziest played by Florence Henderson) gets set up by his arch-rival, the coke-sniffing, killer clown Binky (Tom Kenny). R. 10

STOP! OR MY MUM WILL SHOOT—(1 hr. 27 min.; 1992) Sylvester Stallone and Estelle Getty star as a Los Angeles police sergeant and his interfering mother who team up to solve a murder case. Directed by Roger Spottiswoode. PG-13. 156, 158, 160, 213, 511, 533, 620, 623, 633, 906, 908, 919, 959, 969

STRAIGHT TALK—(1 hr. 28 min.; 1992) Dr. Shirlee (Dolly Parton) doesn't need a degree in psychology to do what comes naturally. She's an instant hit, dispensing her unique brand of no-nonsense advice to an eager audience of a call-in radio show. That is, until a pesky reporter (James Woods) decides to blow the whistle. PG. 10, 20, 26, 34, 44, 66, 219, 514, 612, 625

★ **THIS IS MY LIFE**—(1 hr. 35 min.; 1992) Nora Ephron's directorial debut is a small, idiosyncratic, and domestic film with a powerful contemporary subject: What happens when Mom attains sudden success in middle age and begins acting in selfish, non-motherly ways? Julie Kavner stars as Dottie Ingels, an Ozone Park mom who abruptly ascends to late-night TV talk shows, wearing her polka-dot outfits and cracking vulgar jokes. Her two bright daughters, ten-year-old Opal (Gaby Hoffmann) and sixteen-year-old Erica (Samantha Mathis), get left behind in New York, attended by out-of-work comics. For Erica, who goes from reading *I Never Promised You a Rose Garden* to *The Magic Mountain* (she's specializing in soulful suffering), everything her mother does is directed at her. Samantha Mathis, a severe, unconscious beauty with hair pulled away from her face, captures this adolescent narcissism perfectly. Her point of view dominates the movie, which leaves Dottie out of focus; and the men in the movie are a sexless bunch, which allows the female relationships to flow unimpeded in too narrow a way. Still, it's a strong directing debut: Ephron consistently brings the camera into intimate relation with the characters. With Dan Aykroyd. Adapted by Ephron and her sister Delia from Meg Wolitzer's novel. (3/2/92) PG-13. 19, 59, 80, 511, 521, 522, 526, 970

THUNDERHEART—(1 hr. 58 min.; 1992) Raymond Levoi, a young FBI agent (Val Kilmer), has tried long and hard to forget that he is one quarter American Indian. But an investigation into a murder on an Indian reservation forces him to come to terms with his heritage while becoming embroiled in a plot that threatens both the reservation and his own life. R. 10, 19, 33, 67, 310, 318, 507, 514, 532, 610, 634, 702, 724

★ **TOTO LE HEROS**—(1 hr. 30 min.; 1992) In French with English subtitles. This is the first feature by Belgian writer-director Jaco Van Dormael, a onetime circus clown who already displays the sophisticated crowd-pleaser's knack for making the simple seem tricky. Its grumbling hero, Thomas van Hasebroeck, is a man who could never seize the day because he was always too busy trying to seize the past. He's obsessed by his belief that, through a maternity-ward foul-up, somebody else got the rich parents and eventful life that were rightfully his own. As he plots to kill this life-long usurper, the movie leapfrogs between his memories and his fantasies of being Toto Le Heros, secret agent *extraordinaire*. Watching, always watching—hiding behind his spectacles, he is a secret agent of sorts—Thomas never grasps that his own life would be far better than his arch-enemy's if he only dared embrace it. As it jumps between past and present, fantasy and reality, pathos and wicked wit, Van Dormael's tale works itself out with the snazzy, one-dimensional elegance of a chess problem. By the time

Thomas van Hasebroeck achieves his cutesy redemption, we've stopped caring about his earlier pain and sit there admiring Jaco Van Dormael's nifty way of moving his pieces across the board. (Powers, 3/16/92) 81

VOICES FROM THE FRONT: AIDS ACTIVISTS CONFRONT THE MEDICAL ESTABLISHMENT—(1 hr. 28 min.; 1991) In this documentary about the AIDS crisis, the filmmakers in Testing the Limits attack the American medical Establishment, including the FDA, the National Institute of Health, and commercial pharmaceutical companies, for failing to deal with the AIDS pandemic effectively. NR. 10

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Wayne and Garth have the weakness of skit characters, too. Everything gets repeated about 30 times, and no one changes or develops. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. But most of the movie is just smart-ass stuff. (2/24/92) PG-13. 9, 19, 24, 36, 62, 67, 85, 155, 157, 160, 210, 215, 216, 219, 300, 304, 305, 307, 315, 319, 400, 406, 504, 505, 506, 507, 512, 517, 522, 524, 530, 601, 606, 608, 610, 616, 618, 621, 625, 632, 634, 635, 700, 704, 706, 715, 723, 803, 815, 818, 819, 820, 900, 902, 905, 908, 912, 919, 932, 933, 934, 950, 952, 953, 961, 965, 967, 967

WHERE ANGELS FEAR TO TREAD—(1 hr. 53 min.; 1992) Based on E. M. Forster's first book (from 1905), this is a minor affair, and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical Low Church moralist, a performance that is too intense to be dismissed. Davis, back straight, neck taut, head bobbing, goes all the way into pale, intellectual evil and never comes out of it. Telling off the Italians who are boisterous at a small-city opera house, she is both hilarious and frightening. With Rupert Graves, Giovanni Guidelli, Helen Mirren, Helena Bonham Carter, and Barbara Jefford. (3/9/92) PG. 3, 43, 49, 206, 309, 523, 719, 935

WHITE MEN CAN'T JUMP—(1 hr. 55 min.; 1992) Wesley Snipes and Woody Harrelson are basketball hustlers trying to pull a fast one on L.A.'s toughest basketball courts. Directed by Ron Shelton. With Rosie Perez. R. 2, 12, 20, 20, 22, 33, 52, 52, 68, 89, 91, 150, 152, 156, 157, 158, 158, 160, 160, 208, 210, 211, 211, 218, 218, 219, 220, 222, 300, 304, 306, 307, 313, 314, 314, 317, 318, 322, 406, 503, 505, 506, 510, 514, 517, 520, 522, 530, 530, 532, 601, 606, 608, 610, 610, 611, 618, 619, 621, 625, 625, 634, 703, 706, 708, 709, 715, 722, 755, 764, 803, 810, 816, 818, 900, 901, 902, 902, 905, 905, 911, 911, 912, 919, 919, 933, 950, 962, 965, 972

REVIVALS

CHOCOLAT—(1 hr. 45 min.; 1989) In French, Eng. subtitles. In this beautifully made memory piece, the first-time director Claire Denis demonstrates an art of understatement and suggestion. A young woman, France Dalens, traveling through the former French colony Cameroon, falls into a reverie and dreams of her girlhood there when the French still ruled. The girl observes the repressed attraction between mother and servant and the general brutality of the French colonial visitors. PG-13. 6

SLAUGHTERHOUSE FIVE—(1 hr. 44 min.; 1972) Director George Roy Hill captures the quintessence of Kurt Vonnegut's novel about a passive man who travels back and forth in time to the various experiences of his life, including the firebombing and complete decimation of Dresden by the Allies during World War II. With Michael Sacks and Valerie Perrine. 8

THE WAGES OF FEAR—(2 hrs. 8 min.; 1953) Henri-Georges Clouzot's suspense thriller about four social outcasts hired to transport unstable nitroglycerin to an oil fire at a drilling site in Central America is shown (for the first time in the U.S.) in its entirety. NR. 1

THEATER

LISTINGS

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BROADWAY

Previews and Openings

Wednesday, April 1

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, directed and choreographed by Charles Augins, celebrates the songs of 1940s jazz star Louis Jordan, and six male singer/dancers (only five named Moe) romp through the best-known of them—Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$15 to \$55. Previewing now prior to a 4/8 opening; \$20 to \$50. At the **Eugene O'Neill Theater**, 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—A revival of the 1950 musical comedy; book by Jo Swerling and Abe Burrows based on Damon Runyon's short story about high and low life around Times Square; directed by Jerry Zaks. Featured in the cast are Peter Gallagher, Nathan Lane, Carolyn Mignini, and Faith Prince. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$40 to \$60. Previews now prior to a 4/14 opening. At the **Martin Beck Theater**, 302 West 45th Street (239-6200). 2 hrs. 35 mins. **IRLS**

HAMLET—Stephen Lang plays Hamlet, Elizabeth McGovern is Ophelia, Bill Campbell is Laertes, Kathleen Widdoes plays Gertrude, Michael Cristofer is Claudius, and James Cromwell has the role of Polonius in Shakespeare's tragedy, directed by Paul Weidner. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday and Sunday at 2 p.m.; \$35 to \$39. Previewing now prior to an 4/2 opening; runs through 5/3. A Roundabout Theater production at the **Criterion Center Stage Right**, 1530 Broadway, at West 45th Street (869-8400). **IRLS**

JELLY'S LAST JAM—Gregory Hines stars in a musical based on the life and times of musician-composer Jelly Roll Morton. Book and direction by George C. Wolfe; music by Jelly Roll; lyrics by Susan Birkenhead. Savion Glover plays Jelly, with Keith David, Tonya Pinkins, Brenda Braxton, and Stanley Wayne Mathis. Tuesday through Saturday at 8 p.m.; Wednesday at 2, Saturday at 3 p.m.; \$40-\$60. Previews now prior to an 4/25 opening. **Virginia Theater**, 245 West 52nd Street (239-6200). **IRLS**

MAN OF LA MANCHA—A 25th-anniversary production stars Raul Julia and Sheena Easton in a musical version based on Miguel de Cervantes's *Don Quixote*; the book is by Dale Wasserman; the music is by Mitch Leigh, the lyrics are by Joe Darion; the work is directed and choreographed by Albert Marre. Featured in the cast are Tony Martinez, David Holliday, and Chev Rodgers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m. (no performance 4/17; a special performance on 4/20);

\$40 to \$60. Previews start 3/31 prior to a 4/27 opening. At the **Marquis Theater**, 1535 Broadway, at 45th Street (382-0100). 2 hrs. 10 mins. **IRLS**

METRO—A new Polish musical about a group of performers who entertain in the subway, but as their fame increases they must choose between going legit or remaining, literally, underground; with an ensemble cast of 37 Polish performers. Book and lyrics by Maryna and Agata Miklaszewska; the English adaptation is by Mary Bracken Phillips; the music is by Janusz Stoklosa; directed and choreographed by Janusz Jozefowicz. Tuesday through Saturday at 8 p.m. (dark Mondays); Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$32.50 to \$60. Previews (top \$50) now prior to a 4/16 opening. At the **Minskoff Theater**, 200 West 45th Street (869-0550). **IRLS**

A SMALL FAMILY BUSINESS—Alan Ayckbourn's comedy, directed by Lynne Meadow, about an idealist who takes over the family-run furniture business, only to find himself caught in a whirlwind of intrigue, indiscretion, and in-laws. With Brian Murray, Caroline Lagerfelt, Anthony Heald, Patricia Conolly, Tom Hill, Jake Weber, Robert Stanton, Amelia Campbell, Mark Arnoff, Jane Carr, Barbara Garrick, John Cullless, Patricia Kilgarriff. Tuesday-Saturday at 8; Wednesday, Saturday at 2; Sunday at 3; \$30-\$45 (special performances at 8 on 4/5, 12, and 26); no matinees 4/1, 8, 26. Previews start 3/31 prior to a 4/27 opening. **Music Box**, 239 West 45th Street (239-6200).

A STREETCAR NAMED DESIRE—Jessica Lange makes her Broadway debut as Blanche Du Bois and stars with Alec (Stanley Kowalski) Baldwin, along with Amy Madigan as Stella and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize-winning play, directed by Gregory Mosher. Tuesday through Sunday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$40 to \$50; through 8/9. Previewing now prior to a 4/12 opening. At the **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). **IRLS**

Monday, April 6

THE HIGH ROLLERS SOCIAL AND PLEASURE CLUB—A musical set in New Orleans, combining New Orleans standards with songs by composer/performer Allen Toussaint; directed and choreographed by Alan Weeks. Cast features Allen Toussaint, Ken Ard, Debbie Burrell, and Vivian Reed. Costumes by Theoni V. Aldredge. Monday through Saturday at 8; Wednesday and Saturday at 2; \$37.50 to \$47.50. Previews start 4/6 prior to a 4/21 opening. At the **Helen Hayes Theater**, 240 West 44th Street (944-9450). **IRLS**

Tuesday, April 7

TWO TRAINS RUNNING—August Wilson's play is set in the Hill district of 1969 Pittsburgh and focuses on the lives of the regulars in a neighborhood diner; directed by Lloyd Richards. Featured are Roscoe Lee Browne, Al White, Anthony Chisholm, Sullivan Walker, John Cothron Jr., Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$7.50 to \$42.50. No performances 4/8 matinee or 4/14. Previews start 4/7 prior to a 4/13 opening. At the **Walter Kerr Theater**, 219 West 48th Street (239-6200). 2 hrs. 50 mins.

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, and presented with a first-rate cast of 23 talented American "cats"; the direction is by Trevor Nunn; the music is by Andrew Lloyd Webber; and the choreography is by Gillian Lynne. There's splendid scenery and cos-

tumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m.; \$32 to \$50. Saturday at 2 p.m., Sunday at 3 p.m., Monday through Saturday (except for Thursdays, which are always dark) at 8 p.m.; \$32.50 to \$60. At the **Winter Garden Theater**, 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ●●**IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, Mal Z. Lawrence; directed by Larry Arrick. Tuesday-Saturday at 8; Wednesday and Saturday at 2 p.m., Sunday at 3 p.m. Prices (\$30-\$55) vary so phone ahead. Opened: 12/5/91. Don't forget the Tuesday-night weekly specials when ALL seats are now \$30. At the **Lunt-Fontanne Theater**, 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern on Canal Street in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Rounding out the cast are Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; \$30 to \$45. At the **Royale Theater**, 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—Harry Groener and Jodi Benson are the stars of a musical comedy set in the 1930s, focusing on a banker's son who is sent by his mother to foreclose a theater in (a Nevada mining town), where he falls in love with the only girl in a town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiring candle. Book by Ken Ludwig; music and lyrics incorporate Gershwin standards (plus four newly rediscovered Gershwin songs); co-conceived by Ken Ludwig and Mike Ockrent and inspired by material by Guy Bolton and John McGowan; the choreography is by Susan Stroman; the director is Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, and the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; \$30 to \$65; through 4/5. At the **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa.) Brian Friel's 1991 Sir Laurence Olivier Award-winning play, is set in Donegal in 1936 and focuses on five unmarried sisters who are barely scraping by to make ends meet. The director is Patrick Mason. High praise for this excellent drama, which makes the art of fulfillment fulfilling. The new cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, and Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; \$35 to \$45. At the **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, and Gene Hackman are the stars of a play by the Chilean playwright Ariel Dorfman, focusing on a woman who was tortured fifteen years ago but has since married and is now plotting revenge on her attacker. directed by Mike Nichols. Tuesday through

Saturday at 8; Wednesday and Saturday at 2; Sunday at 3 p.m.; \$35 to \$50, except Wednesdays, which are \$27.50 to \$42.50. 42 seats available in rear mezzanine at all performances (except Saturday evenings), \$15 for students with I.D. At the **Brooks Atkinson**, 256 West 47th Street (719-4099). 2 hrs. **IRLS**

FOUR BABOONS ADORING THE SUN—Stockard Channing and James Naughton star in John Guare's play, with Eugene Perry as Eros; directed by Peter Hall; music by Stephen Edwards. Also in the cast are Eugene Perry, Angela Goethals, Kimberly Jean Brown, Ellen Hamilton Latzen, John L. Ross, Michael Schulman, Alex Sobel, Wil Horneff, Zachary Phillip Solomon, and Zoe Taleporos. The story takes place on the lower side of a perhaps-dormant volcano and deals conversations regarding aspects of love, archaeology, mythology, and family bonds. Costumes by Willa Kim. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$37.50 through \$40; through 4/19. At the **Vivian Beaumont Theater**, upstairs in the Lincoln Center compound, 150 West 65th Street (239-6200). 90 mins. **IRLS**

GRAND HOTEL—*The Musical*: By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel, it takes place in an international Berlin hotel in the late 1920s; directed/choreographed by Tommy Tune. Cyd Charisse plays the ballerina, and John Schneider the Baron. Also in the cast: Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday through Saturday (never on Thursday) at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; \$7.50 to \$60. Opened: 11/12/89. At the **Gershwin Theater**, 511st Street west of Broadway (586-6510). 2 hrs. •• **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some only in his memory; directed by Gene Saks. Featured are Brenda Vaccaro, Helen Shaver, Talia Balsam, Genia Sewell Michaela, Tracy Pollan, Kate Burton, and Joyce Van Patten. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$25 to \$47.50. At the **Neil Simon Theater**, 250 West 52nd Street (757-8646). **IRLS**

LOST IN YONKERS—Rosemary Harris, Alan Rosenberg, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits, weaklings, and even a mobster. Her grandchildren are left in her care while their father goes South to work as a salesman. Also featured in the splendid cast are David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$27.50 to \$45. At the **Richard Rodgers Theater**, 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

THE MASTER BUILDER—Henrik Ibsen's drama, translated by Johan Fillinger, directed by Tony Randall, is the last of the National Actors season. Story stresses Ibsen's belief in the individual and importance of his journey toward self-realization. With Lynn Redgrave, Maryann Plun, Peter McRobbie, George Martin, Earle Hyman, Madeleine Potter, Patrick Tull, Brian Reddy; costumes by Patricia Zipprodt. Tuesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; \$35-\$40; through 4/26. **Belasco**, 111 West 44th Street (239-6200). 2 hrs. 45 mins. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; with a book by Alain Boublil and Claude-Michel Schonberg, music by the latter; and lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson, Michelle Maika, Joe Kolinski, John Leone, Ed Dixon, Melissa Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday at 2 p.m.; Sunday at 3 p.m.; \$15 (for rear mezzanine) to \$60. At the **Imperial Theater**, 249 West 45th Street (239-6200). 3 hrs. and 15 mins. •• **IRLS**

"CYD CHARISSE, a bona fide Hollywood star, is making her Broadway debut. Her legendary legs are up to the challenge. TOMMY TUNE'S staging of **GRAND HOTEL** continues to be a marvel of invention and grace and the more I hear the score, the more beguiling I find it."

—David Richards,
The NY Times
Jan. 12, 1992

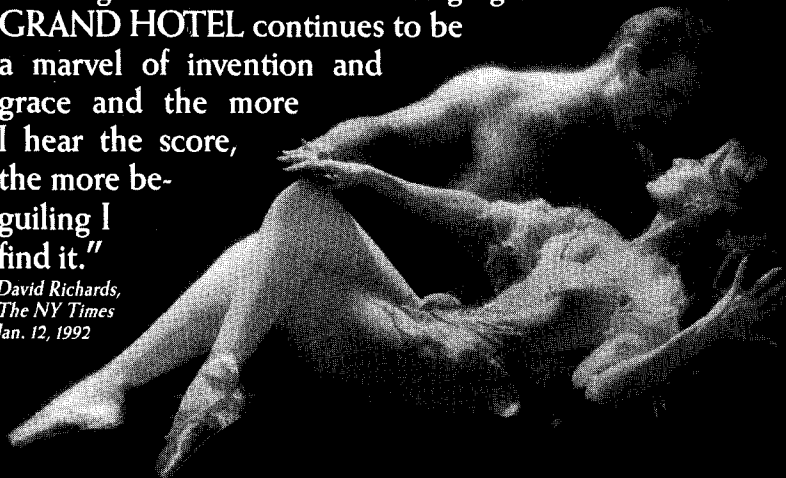


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THEATER

MISS SAIGON—Leila Florentino, Francis Ruivivar, and Alton White star in a musical romance; directed by Nicholas Hytner. Score by Claude-Michel Schönberg; lyrics by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the fall of Saigon. In the cast: Sean McDermott, Liz Callaway, Barry Bernal. (Kam Cheng and Annette Calud alternate in the star role Wednesdays at 2 and Saturdays at 8); Monday-Saturday at 8; Wednesday and Saturday at 2; \$15 (for rear mezzanine) to \$65. Opened: 4/11/91. **Broadway**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted*, for which Loesser also wrote the book and lyrics and composed the score; directed by Gerald Gutierrez; the choreography is by Liza Gemaro. Spiro Malas stars as the most happy middle-aged vineyard owner, Sophie Hayden is the mail-order bride, and Charles Pistone is the handsome ranch foreman; with Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, and Liz Larson, plus an ensemble of nineteen performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$40 to \$55. At the **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; with lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chockful of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, audience, and stagehands alike. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulisse, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; \$15 (for rear of the rear mezzanine) to \$65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ●● **IRLS**

SEARCH AND DESTROY—Howard Korder's play, directed by David Chambers, tells of Martin (Griffin Dunne), a perfect example of the American Everyman who dreams of fame, fortune, and the glamour of Hollywood; but he is faced with undue and tragic results. It does not bore; our interest is in what happens next, and the hero, though slimy, interests us. With Stephen McHattie, Jane Fleiss, Michael Hammond, T. G. Waites, Thom Sesma, James Noah, Welker White, Keith Szarabajka, Michael Hammond, Jerry Grayson, Arnold Molina, Mike Hodge, Gregory Simmons, Paul Guilfoyle. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; \$36-\$40; through 4/5. **Circle in the Square**, 1633 Broadway, at 50th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE SECRET GARDEN—A musical play based on Frances Hodgson Burnett's novel about a lonely orphan (Daisy Eagan) who goes to live with her unhappy and brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman; the choreography is by Michael Lichtfeld. With Rebecca Luker, Robert Westenberg, Barbara Rosenblatt, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday-Saturday at 8; Sunday at 3; \$35-\$60; Wednesday at 2; \$30-\$52.50; Saturday at 2; \$30-\$55. Opened: 4/25/91. At the **Saint James**, 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman, and the lyrics are by the Comden and Green team. In the highly satisfying cast are Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr.

Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; \$25 to \$60. Opened: 5/1/91. At the **Palace Theater**, Broadway, at 47th Street (307-4100). 2 hrs. and 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleishman, Roslyn Alexander, and Bernie Landis. Monday-Saturday at 8 (no Thursday performances); Wednesday at 2; Saturday and Sunday at 3; \$25-\$32.50. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

BERT SEES THE LIGHT—R. A. White's play, which he conceived and directed, is described as a high-speed vaudevilian newsreel; based on Bertolt Brecht's exile years in Hollywood and his appearances before the House Un-American Activities Committee. Jack Black and Michael Rivkin both star as Brecht, while Molly Bryant portrays the women in Brecht's life. Tuesday through Friday at 8; Saturday at 3 and 8; Sunday at 3 p.m. and 7 p.m.; \$18 to \$22. At the **45th Street Theater**, 354 West 45th Street (564-8038).

BLUE MAN GROUP: TUBES—Matt Goldman, Phil Stanton, and Chris Wink are the three mad men looking like men from Mars, with their musical group, making an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday-Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7 p.m.; \$29.50 to \$37.50. At the **Astor Place**, 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub. With Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Thursday, Friday at 8; Saturday at 7 and 10; \$15; through 5/1. At the **DUO Theater**, 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Laughter aplenty and funny lines pop up all over; the fireworks begin when the two worlds of the mob and the theater collide. Featured in the cast are Nick Wyman, Larry Storch, Karen Valentine, Ronald Maccone. Tuesday-Saturday at 8; Sunday at 7; Saturday and Sunday at 3; \$32.50 to \$37.50. At the **Promenade Theater**, Broadway at 76th Street (580-1313).

CANDIDE—Victor Mack in Voltaire's classic, adapted by Len Jenkins, about a pathological optimist in search of the best of all possible worlds; directed by David Es-hjornson and Carey Perloff; with a cast of 22 (embodying over 100 characters). Nightly at 8 (no Sunday in April; no Monday in May; Saturday in April and Sunday in May at 2); \$22-\$27; 4/7-5/17. At **CSC Repertory**, 136 East 13th Street (677-4210).

CHEKHOV VERY FUNNY—Four short comedies by Anton Chekhov, often referred to by him as "vaudevilles": *Swan Song*, *Concerning the Injuriousness of Tobacco*, *The Bear*, and *The Marriage Proposal*; directed by Shepard Sobel. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; \$14 and \$16; runs through 5/2. At the **Pearl Theater**, 125 West 22nd Street (645-7708).

CHESS—A pop-rock musical, with revisions of book and lyrics for a production by Tim Rice, reset in the late sixties, telling of a chess team and their friends. With J. Mark McVey, Kathleen Rowe McAllen, Ray Walker, Jan Horvath, Patrick Jude, and Bob Frisch. The composers are Benny Andersson and Bjorn Ulvaeus; the director is David Taylor. Wednesday through Sunday at 8 p.m. (except for Friday which is at 8:30 p.m.); Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$17 to \$25. **Master Theater**, 310 Riverside Drive, at 103rd Street (663-8893).

CROSSFIRE—John Walsh's play, directed by Alexander Dimelaris Jr., explores the senseless violence that stems from the drug trade. 4/2-4, 9-11 at 8 p.m.; \$15. At the **Theater 603**, 603 West 43rd Street (586-6300).

DOWN THE FLATS—Tony Kavanagh's play, set in the slums of Dublin, tells the story of a youth who must decide between two worlds, the familiar "the flats" or a foreign one of exile and escape. Wednesday through Saturday at 8; Sunday at 2; \$20-\$27.50. **Irish Arts Center Theater**, 553 West 51st Street (757-3318).

THE END OF THE DAY—Jon Robin Baitz's play about an expatriate Englishman who attempts to change his new life in Los Angeles by disentangling himself from his ex-wife's dangerous family; directed by Mark Lamos. Featured in the cast are Nancy Marchand, Paul Sparer, Roger Rees, Philip Kerr, John Benjamin Hickey, and Jean Smart. Tuesday-Friday at 8; Saturday at 3 and 8; Sunday at 3 and 7; \$25. **Playwright Horizons**, 416 West 42nd Street (279-4200).

FAMILY PORTRAIT—Third of the "French Plays," is Denise Bonal's sharp and compassionate look at a mother struggling to do her best for her grown-up children; directed by Shirley Kaplan. Tuesday-Saturday at 8; Sunday at 3; 4/14-26; \$15. **UBU Repertory Theater** 15 West 28th Street (679-7562).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it Tuesday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; Sunday at 3 and 7:30 p.m.; \$28 to \$32. Opened: 5/3/60. **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

FORBIDDEN BROADWAY 1992—Its tenth-anniversary edition features the best numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. Tuesday-Friday at 8:30; Saturday at 7 and 10; Sunday at 3:30 and 7:30; \$35. At **Theater East**, 211 East 60th Street (838-9090).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident: on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Michael Berresse, Ryan Terry, Drew Geraci, Jeff Blumenkrantz. Tuesday through Friday at 8; Saturday at 7:30 and 10:30; Sunday at 3 and 7:30; Wednesday at 2:30; \$30-\$35. Opened: 5/20/90. **Steve McGraw's**, 158 West 72nd Street (595-7400). ●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mac Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Jacqueline Williams, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; \$29 to \$33. At the **Circle in the Square Downtown**, 159 Bleecker Street (254-6330).

GET USED TO IT—Tom Wilson Weinberg's new gay musical revue for the nineties, which he has also directed, takes a special look at the gay life, its humor, anger, love, and politics; choreography by Jack Matter. With Sevasian Herald, John O'Brien, Todd Whitley, accompanied by Wayne Barker on the piano. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; and Sunday at 7 p.m.; \$20. At the **Courtyard Playhouse**, 39 Grove Street, at Bleecker (869-3530).

GRANDCHILD OF KINGS—(*The O'Casey Project*): Part One, adapted and directed by Harold Prince, with traditional Irish music, based on the first two of the six-volume Sean O'Casey autobiographies, and featuring in the cast nineteen Irish-American actors (most playing a variety of roles): Chris O'Neill, Pauline Flanagan, Rosemary Fine, Ciaran O'Reilly, Patrick Fitzgerald; four musicians (the Morning Star group) and two ten-year olds—Maeve Cawley and Padraic Moyles. Tuesday-Friday at 8; Saturday at 2 and 8; Sunday at 3 and 7:30, \$35. **Theater for the New City**, 155 First Avenue (477-7900).

GUNMETAL BLUES—This musical mystery, directed by Davis Hall, is a hard-boiled detective yarn disguised as a lounge act leading us into a weird world of murder, music, and shattered dreams; the book is by Scott Wentworth (who's also in the cast); the music and lyrics are by Craig Bohmler and Marion Adler (she's also in the cast). Wednesday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Sunday at 3 p.m.; \$15 to \$20. An AMAS Musical Theater production at the **Theater Off Park**, 224 Waverly Place (279-4200).

HOMEGROWN—Joseph Holland's play, directed by Dwight R. B. Cook, dwelling on subjects relating to

THEATER

faith and family. Friday and Saturday at 7:30 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; \$16. At the **National Black Theater**, 2033 Fifth Avenue, at 125th Street, second floor (427-5615).

HOT LITTLE ISLAND—Fireworks erupt just about the time you expect them to when a pair of ex-lovers meet at a gay resort, each with a new mate in tow; written and directed by John Wall. Saturday at 6 p.m. and 9 p.m.; Sunday at 3:30 and 7; \$15; through 4/19. A Wings production at the **Archive Theater's lower level**, 154 Christopher Street (627-2961).

THE HOUR OF THE LYNX—Per Olov Enquist's drama about a medical student who has murdered a middle-aged couple, wounded a classmate, and tried to kill himself; directed by Oevid Froeland. Tuesday-Saturday at 8 p.m.; Sunday at 3 p.m.; \$12; through 4/12. A Northern Lights production at the **Harold Clurman Theater**, 412 West 42nd Street (627-8325).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days (as star opposite Charles Busch) to two (!) mutilated bodies in *Silence of the Lambs*; directed by Kenneth Elliott. Wednesday through Friday at 8:30 p.m.; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; \$20-\$24. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

JUST A NIGHT OUT—Richard and Susan Turner's musical set in the candlelit world of the jazz club; directed by Leslie Dockery. It features a blues-tinged original score and classics by Cole Porter and the Comden and Green team. Thursday, Friday, and Saturday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; \$20 to \$22.50. At the **Top of the Village Gate Theater**, 160 Bleecker Street (475-5120).

THE LADY FROM HAVANA—Luis Santeiro's play, set in present-day Miami 30 years after the Revolution, explores the bittersweet relationships of a recently exiled Cuban aristocrat, her daughter, and a feisty maid; directed by Max Ferra. The cast features Lillian Hurst, Georgia Galvez, and Feiga M. Martinez. Wednesday, Thursday, and Friday at 8 p.m. in English; Saturday at 8 p.m. and Sunday at 3 p.m. and 8 p.m.; in Spanish; through 5/3; \$20. **INTAR's Mainstage Theater**, 420 West 42nd Street (869-3530).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. Featured in the cast are Christine Baranski, Brian Kerwin, Jonathan Hadary, and Joanne Camp. Tuesday through Saturday at 8 p.m.; Saturday at 2:30 p.m.; Sunday at 2:30 and 7 p.m.; \$35. A Manhattan Theater Company production at the **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

LITTLE ME—A revival of the 1962 musical comedy, with music by Cy Coleman; lyrics by Carolyn Leigh, book by Neil Simon; directed by Jeffrey B. Moss. A chronicle of the life of Belle Poirine, her pursuit of fame, wealth, and social position. With Denise LeDonne, Amelia Prentice, Stephen Joseph, Michael O'Steen, Ray Wills, Jonathan Beck-Reed. Varied performances through 4/26, so it's safest to phone the theater for specifics; \$20. At the **York Theater**, 2 East 90th Street (534-5366).

LYPSINK! A DAY IN THE LIFE—A one-man show created and performed by John Epperson, directed and choreographed by Michael Leeds. Phone for dates and times, which are now extremely varied. **Perry Street Theater**, 31 Perry Street (302-6989).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. With Shona Tucker, Laura Esterman, Tom Aulino, Lisa Emery, Alice Drummond, Karl Mascher, Tim Monsion. Tuesday-Friday at 8, Saturday at 7 and 10; Sunday at 3 and 7; \$35. Since it was extended, performances have moved to the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

MARY STUART—Von Schiller's drama, translated by Robert MacDonald and directed by Eve Adamson, chronicles the fall of Mary at the hands of Elizabeth I and enhances Mary's reputation as one of history's most charismatic women. Elise Stone plays Mary; Angela Vitale is Elizabeth. Times vary; phone theater for details; through 4/3; \$9 to \$16. **Jean Cocteau Repertory Theater**, 330 Bowery (677-0660).

THE MASK—Bill Elverman's crime drama is about a woman who tries to determine how and why her gay

brother was brutally murdered. Featured in the cast are Peter Bock (the victim), Carol Halstead (his sister), Dusty Winniford, and Scott Sparks. Wednesday through Saturday at 8 p.m.; \$15 to \$20. At the **Nat Horne Theater**, 440 West 42nd Street (769-7973).

THE NEW AMERICANS—Composed, written, and directed by Elizabeth Swados, play looks at the American dream through the eyes of a group of young people who have recently immigrated here; action is performed by a ten-member multi-ethnic ensemble of youngsters. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; through 4/11; \$26. At the **Theater at St. Clement's Church**, 423 West 46th Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure-comedy-drama, now in its 7th year, of 5 sensible, altruistic and motivated nuns who mount a talent show to raise money for what they personally and proudly consider to be a good and noble cause. Tuesday through Thursday at 8 p.m.; \$30; Friday and Saturday at 8 p.m.; \$35; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; \$32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ●●

ONE OF THE ALL-TIME GREATS—Renee Taylor, Tom McGowan, Larry Block, and Lou Liberatore head the cast of Charles Grodin's play, directed by Tony Roberts, which follows the creative team of a troubled Broadway show from its first preview to opening night. Cast also features Richard B. Shull, Kimberleigh Aam, Jack Hallet, Helen Greenberg, Kim Chan, and Francine Beers. Tuesday-Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$20 to \$25; from 4/1. **Vineyard Theater**, 108 East 15th Street (353-3874).

OPAL—Musical with book, music, lyrics by Robert Nassif Lindsey; directed by Scott Harris; based on the actual diary of seven-year-old Opal (Eliza Clark) telling of a girl who was rescued from a shipwreck off the coast of Oregon and forced into a coarse and rugged new life. A cast of ten is headed by Marni Nixon as the callous woman with whom Opal lives. Wednesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; \$25. At the **Lamb's Theater**, 130 West 44th Street (997-1980).

THE OXCART—(*La Carreta*). Rene Marques's drama tells of Latin American immigrants and their move to New York City in search of a better life; directed by Alma Oms; with a cast of eleven, including Eddie Andino, Esther Mari, Jeanette Toro, Ebony Diaz, and Carlos Valentin. Wednesday through Friday at 8 p.m. (in English); Saturday and Sunday at 2 p.m. and 8 p.m. (in Spanish); \$12 to \$15. **Puerto Rican Traveling Theater**, 304 West 47th Street (354-1293).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamour-esse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday and Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; \$32.50-\$35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's thriller about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, James Farrell, J. Nelson, William Verderber; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday-Saturday at 8, Sunday at 3 and 7; Wednesday and Saturday at 2; \$30. **Theater Four**, 424 West 55th Street (695-3401). ●●

RED DIAPER BABY—Written and performed by Josh Kornbluth and directed by Joshua Mostel, tale revolves around sex, anarchy, and coming-of-age in a family of Jewish Communists. Tuesday-Saturday at 8; Saturday at 2; Sunday at 3; \$22-\$28. **Cazala Theater**, 2162 Broadway, at 76th Street (873-6103).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock-and-Roll Masterpiece," is loosely based on the Bard's *The Tempest*. Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julie Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner, who are all musicians able to play at least five instruments. Rock-and-roll superstars make special guest appearances at Friday and Saturday performances. Tuesday through Friday at 8 p.m.; Satur-

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day at 6 p.m. and 10 p.m., Sunday at 2 p.m. and 6 p.m.; \$31 to \$38. At the **Variety Arts Theater**, Third Avenue and 14th Street (239-6200).

THE RUBY SLIPPERS—Bill Wolly and Neil Kennedy's play about an English boy who falls in love with Judy Garland after a retrospective of some of her films; directed by Duane Mazey. Tuesday through Friday at 8 p.m.; \$15; 4/7 to 5/15; \$15. At the **Wings Theater**, 154 Christopher Street (627-2961).

RUTHLESS!—Musical comedy with book, lyrics, direction by Joel Paley, music by Marvin Laird, about a girl (ten-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Thursday through Saturday at 8 p.m.; Saturday at 5 p.m.; Sunday at 3 p.m.; \$24. At the **Players**, 115 MacDougal Street (254-5076).

SHMULNIK'S WALTZ—Allan Kneel's comedy, directed by Gordon Hunt, is a romantic journey set in New York City's Lower East Side and a peddler determined to win the love of the beautiful Rachel; with Steve Routman, Wendy Kaplan, and Ilana Levine. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; \$30. At the **John Houseman Theater**, 450 West 42nd Street (967-9077).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American painter, the art scene's newest visionary, and his search for the muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem, human predicament. Remarkable acting by Dennis Boutsikaris, Laura Linney, Jon De Vries, Deborah Hedwall. Tuesday-Sunday at 7:30; Saturday and Sunday at 3; \$32. **Orpheum Theater**, 126 Second Avenue (477-2477).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, and Maria Tucci in Jon Robin Baitz's play focusing on the struggle between an "old world" father and his children for control of their troubled, family-owned publishing house; directed by Daniel Sullivan. Tuesday-Saturday at 8; Saturday at 2; Sunday at 3 and 7:30; through 7/26; \$37.50. At the **Mitzi E. Newhouse Theater**, Lincoln Center, 150 West 65th Street (239-6200).

A TERRIBLE BEAUTY—Tatum O'Neal stars, with William Hickey, Holt McCallany, and Fiona Hutchinson, in Kevin Breslin's play, which is concerned with New York's Irish lesbian-and-gay community and their role in the city's St. Patrick's Day Parade controversy. Daily, except Monday, at 8 p.m.; Sunday at 3 p.m.; \$25-\$30; from 4/2. **Provincetown Playhouse**, 133 MacDougal Street (477-5048).

THIS ONE THING I DO—Claire Braz-Valentine's play, in collaboration with Michael Griggs, is about Susan B. Anthony and Elizabeth Cady Stanton, and the saga of the suffrage movement; performed by a cast of ten and directed by GiGi Rivkin. 4/1 through 25; Wednesday through Saturday at 8 p.m. (Sunday, on 4/12 only, at 2 p.m.); \$10. There's a benefit performance Sunday on 4/25, for \$25. At the **Village Theater**, 133 West 22nd Street (627-8411).

'TIS PITY SHE'S A WHORE—John Ford's Jacobean play, with Val Kilmer and Jeanne Tripplehorn as the brother and sister who fall in love, plus a cast of 23; set in 1930s Italy and directed by JoAnne Akalaitis. With Erik Avari, Mark Smaltz, Jared Harris, Daniel Oreskes, Dierdre O'Connell, Ross Lehman, Rocco Sisto, Wendell Pierce, Frank Raiter. Tuesday-Saturday at 8; Saturday and Sunday at 7; \$35; through 4/19. **Newman/Public**, 425 Lafayette Street (598-7150).

THE VIRGIN MOLLY—Quincy Long's drama, directed by Sarah Eckhardt, is a miracle comedy set in the peacetime Marine Corps, an investigation into one recruit's sexual orientation that reveals that some things are not subject to military authority. Featured in the cast are Robert Bella, Neil Pepe, Todd Weeks, and Kevin Thigpen. Wednesday to Monday at 8 p.m.; runs through 4/12; \$15; At the **Atlantic Theater**, 336 West 20th Street (645-8755).

THE WHITE BEAR—Second of the "Festival of New-French Plays" is Daniel Besnehard's drama, set at the turn of the century on an ocean liner bound for Ellis Island, and telling of an aged countess, her lover, and a young émigré; translated by Stephen Vogel and directed by Peter Muste; through 4/5. Festival continues with *Family Portrait*, playing from 4/14 to 4/26; followed by the third play, *Nowhere*, which plays from 5/26 to 6/7. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; \$15. At the **UBU Repertory Company Theater**, 15 West 28th Street (679-7562).

OFF OFF BROADWAY

THE APPLICANT—Thomas Mitz's play, directed by Bart Teush, about a middle-aged graphic designer whose world is rocked when he loses his job and his wife leaves him. Wednesday through Saturday at 8 p.m.; \$10; running through 4/11; senior citizens admitted free Wednesdays and Thursdays. Blessed Sacrament Church, at the **Colony Theater**, 152 West Seventy-first Street (595-0355).

ARMAGEDDON, NORTH DAKOTA/PHILADELPHIA—First: Kelly Masterson's play about a family forced by the Nuclear Regulatory Commission to store nuclear waste in their home who finally decide enough is enough! Directed by Mary Rose Synek. Next is Michael Weinstein's play in which a man must decide between loyalty to the mob and his brother's life; directed by Meg Arader. 4/3-11 at 8; 4/5 and 12 at 3; \$10. **One Dream**, 232 West Broadway, 582-8130).

BERNIE'S BAR MITZVAH—A cast of 46 with the help of the audience participates in a theatrical spoof of a Jewish boy's ceremony (complete with open bar, cocktail party, dinner and dancing to a live band); written and directed by Howard Perloff. Tuesday-Friday at 7, Saturday at 2 and 7; Sunday at 1 and 6; \$75-\$85. **24-Karat Club**, 327 West 44th Street (231-8607).

BOTTOM'S DREAM—An elfin musical, adapted by Joan Mazzonelli from the Shakespeare work, directed by Joseph LoSchivo; score by James Kurtz. Saturday and Sunday, 4/4-5/3 at 1 and 3 p.m. (except 4/18 and 19); \$6. **Hartley House**, 413 West 46th Street (666-1716).

BRACE UP!—Chekhov's *Three Sisters*, in a translation by Paul Schmidt, features an ensemble cast from the Wooster group 4/3-5, 4/9-12, 4/16-19 at 8 p.m.; \$20. **Wooster Theater**, 33 Wooster Street (966-3651).

BUTTERFLIES ARE FREE—A revival of Leonard Gershe's 1969 play (and 1972 film) concerning the struggle of a blind young man (Jerry Snee) to break free of his overprotective mother (Alice Gold); Paul DeVoe plays a slimy fringe-theater director. However, there's a teenage divorcee (Jolée Becker) living next door; directed by Rachel-Louise Rubin. Tuesday to Thursday at 8; Sunday at 3; 4/2-19; \$12. At the **Pelican Studio Theater**, 750 Eighth Avenue (947-0746).

THE DESPERATE HOURS—Joseph Hayes's play, directed by Mary Alvarez, deals with the terror and helplessness of a family held hostage by three trigger-happy fugitives; with a cast of ten. 4/2-4 at 8; 4/5 at 3; \$10. **Theater 22**, 54 West 22nd Street (388-2570).

EVERYMAN—The medieval anonymous allegory concerning one man's response to God's summoning for the hour of reckoning; directed by John McDonough. Michael Reilly has the title role. Friday and Saturday at 8, 4/3 through 11; Sunday at 3, 4/5 and 12. Donations accepted at door. **Musical Theater Works**, third floor, 440 Lafayette Street (869-3530).

FALLEN ANGEL—William Boesky's play with music is about the challenges to a lead singer in a folk-rock band who is pushed toward self-deliverance. Production features a six-piece band, three of whom are leads in a cast of seven. Thursday through Sunday at 8 p.m.; through 4/12; \$10 to \$12. At **LaMaMa First Floor Theater**, 74A East 4th Street (254-6468).

HERE WE ARE—Three romantic one-act comedies, directed by Donald Brenner, Donna Jo Fuller, and Michael Perreca. Featured are a cast of six. 4/1, 2; 4/7-9, at 7:30; 4/3 and 10 at 8; 4/11 at 5 and 8; \$6. At **OLGC Theater**, 323 East 91st Street (982-5008).

THE JOURNEY OF THE FIFTH HORSE—Ronald Ribman's adaptation of Turgenev's novella *The Diary of a Superfluous Man*; directed by John Grabowski. 4/2, 3, 4 (phone theater for times); \$15. **The Acting Studio**, 29 East 19th Street (228-2700).

LINE—Israel Horowitz's play about 5 people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; \$10. In repertory with Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; \$10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's problems. Wednesday-Saturday at 8; Sunday at 3 and 7; Wednesday and Saturday at 2; \$20-\$26. **Heckscher**, 1230 Fifth Avenue (369-6500).

LOVERS—Mario Fratti's play about the deceitful relationships of a naive millionairess, her husband, and two mysterious women; directed by Raymond Haigler. With Susan Egbert, Alexandra Napier, Gwen Torry-Owens, Brian Poteat; through 4/5; \$10; Wednesday to Saturday at 8; Sunday at 3. **Alice's Fourth Floor Theater**, 432 West 42nd Street (279-4200).

NUYORICAN NIGHTS—Miguel Piñero's play, directed by Rome Neal, about a troupe of actors looking for a writer to complete an ending for a play. Thursday to Saturday at 7:30; through 4/19; \$10. **Nuyorican Poets Cafe**, 236 East 3rd Street (465-3167).

MADE TO BE BROKEN—A play by Nathaniel Hunt about losing big; directed by Nick Lindsay; with Timothei Jane Graham, Nathaniel Hunt, and Toby Huss. 4/2-4, 9-12, 16-20, 23-26, at 8:30 p.m.; \$10. At the **Tribeca Lab**, 79 Leonard Street (966-9371).

PERPETRATOR—Tedd Smith's drama, directed by Tom Ferriter, was inspired by newspaper accounts of the 1982 trial of Jack Henry Abbott and his association with novelist Norman Mailer, who befriended the convict and worked for his release from prison. With a cast of nine. Thursday through Monday at 8 p.m.; Sunday at 3 p.m.; \$10. Sings production at the **Singers Theater**, 31 West 21st Street (366-0541).

PROMETHEUS BOUND—In Aeschylus' play, Prometheus, chained to a peak at world's end, examines the nature of tyranny on both worldly and cosmic levels; directed by Peter Dalto. 4/2-4, 8-11 at 8; 5, and 4/12 at 7; \$10. At **TADA**, 120 West 28th Street (595-5673).

THE RIVALRY OF DOLLS—In James Purdy's play, three women related by blood are separated by disparate, cruel, and tender competition for a widowed father; directed by John Uecker. With Crystal Field, Kitty Crooks, Christine Langner. Thursday-Sunday at 8; through 4/19; \$5; 4/16-19; \$10. **Theater for the New City**, 155 First Avenue (254-1109).

ST. VITUS' DANCE—John Regis's drama, directed by him and adapted from Dostoyevsky's *The Idiot*, examines the original's attempt to depict a beautiful individual, personified in the character of Prince Myshkin. With a cast of five. Thursday, Friday, Saturday at 8; Sunday at 3; \$10; through 4/12. Shooting Star at the **Play Ground Theater**, 230 East 9th Street (459-4281).

SINCERELY YOURS RICHARD NIXON—A political musical by Matthew Paris. Thursday-Saturday at 8, Sunday at 2; 4/2-5, 9-12; \$10. **Enchanted Basement**, 422 West 57th Street (1/718-258-5367).

A SNAKE IN THE VEIN—Alan Bowne's drama, set in a seedy drug rehabilitation clinic where two cellmates (Gil Bellows and Charles Cragin) become involved in a late-night, life-or-death confrontation; directed by Jimmy Bohr. Friday and Saturday at 8 p.m.; Sunday at 7 p.m.; \$10; through 4/26. **Manhattan Theater**, 120 West 28th Street (727-7722).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, 81 Christopher Street; then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake. Wednesday-Sunday at 7; Saturday and Sunday at 2; phone for prices (279-4200). ● ●

THE WAR OF THE WORLDS—Steven Nunn's adaptation of the 1938 Orson Welles radio broadcast that frightened the nation, which he's also directed and uses to indicate the potential for mass manipulation by fusing rock and roll and video imagery. Thursday-Saturday at 7:30. Sunday at 3; 4/3-25; \$8. At **Mabou Mines Theater**, 150 First Avenue (886-1894).

WHAT A ROYAL PAIN IN THE FARCE—Leonard Jacobs's satire on contemporary politics and American culture, employing 19 actors and numerous subplots; directed by David C. Wright. Through 4/5 at 8; 4/5 also at 3; \$10. **Westbeth Center**, 151 Bank Street (757-1024).

WRITE IF YOU GET WORK—A horse opera, written and directed by Jeffrey M. Jones, with score by Dan Moses Schreier, examines the nature of work, creativity, and the media in our kind, gentle America. Evening includes a staging of a new interspecies music/theater piece, *The Big Guy From Durango*, by M. C. Kat, with a cast of five. Tuesday, Thursday, Friday, Saturday at 8; through 4/11; \$10. At **St Mark's Theater**, 131 East 10th Street (533-4650).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York Magazine* will be happy to advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GIOVANNI FRANCESCO BARBIERI (IL GUERCINO)—Paintings and drawings by this 17th-century Italian artist, including the artist's only still life and self-portrait, and other works from public and private collections; through 4/20. Feigen, 49 E. 68th St. (628-0700).

CHANG DAI-CHIEN—Paintings of landscapes and figures, and studies of fish, trees, and insects; through 5/2. Wender, 3 E. 80th St. (734-3460).

RICHARD AND HERVE DI ROSA—An installation of paintings and sculpture; 4/7-30. French Embassy, 972 Fifth Ave. (972 Fifth Ave. (439-1406).

GEORGE GROSZ—Watercolors and drawings from the 1920s; through 4/30. Soufer, 1015 Madison Ave. (628-3225).

GRACE HARTIGAN—Abstract Expressionist paintings and works on paper from the early 1960s; through 4/1. Friedman, 980 Madison Ave. (472-1527).

PETER HEINEMANN—Self-portraits in oil on canvas that depict the artist in a variety of poses; through 4/11. Schlesinger, 24 E. 73rd St. (734-3600).

JORGE IMMENDORF—Paintings from the 1970s with vibrant cartoon-like images and captions, in a series titled "I Wanted to be An Artist"; through 4/18. Werner, 21 E. 67th St. (988-1623).

KONSTANTIN KAKANIAS—Drawings of Greek temples and ruins in flood and in flames; through 4/10. Stubbs, 153 E. 70th St. (772-3120), Mon.-Sat. 10-6.

PETER KENNARD—Paintings from his "Stop" series and a limited edition portfolio of photomontages; 4/6-5/29. Kent, 47 E. 63rd St. (980-9696).

MARK MENNIN—Carved stone sculptures; through 4/4. Kourou, 23 E. 73rd St. (288-5888).

FAIRFIELD PORTER—Figurative paintings from the collection of the Parrish Art Museum; through 5/22. Hunter College, 695 Park Ave. (772-4991).

THEODORE ROSZAK—Constructions executed between 1931 and 1947 that reflect the influence of Constructivism and Surrealism; through 4/11. Hirschl & Adler, 21 E. 70th St. (535-8810).

DAVID SALLE—Recent drawings; through 4/25. Gagosian, 980 Madison Ave. (744-2313).

REEVE SCHLEY—New paintings and watercolors of beach scenes, landscapes, and still life; 4/2-5/2. Graham Modern, 1014 Madison Ave. (535-5767).

RICHARD SERRA—New drawings, sketchbooks, and etchings that relate to "Afangar," his largest sculpture to date, installed in March 1990 on Videy, a small deserted island near Reykjavik, Iceland; through 4/25. Marks, 1018 Madison Ave. (861-9455).

JONATHAN SILVER—Drawings from the past thirty years; 4/2-25. Munroe, 9 E. 84th St. (249-5480), Wed.-Sat. 12-5.

GEORGE STAVE—Still lifes, landscapes, and interiors; 4/7-25. Kieffer, 28 E. 72nd St. (249-8249).

DONALD SULTAN—Recent paintings of flowers, domes, oranges, and other emblematic images; through 4/25. Knoedler, 19 E. 70th St. (794-0550).

YOSHITOSHI TAISO—A series of woodblock prints titled "100 Views of the Moon" and executed in 1885; through 4/4. Ronin, 605 Madison Avenue (688-0188).

BARBARA TAKENAGA—Two nine-panel murals displayed facing each other and depicting opposite imagery; through 5/9. Marymount Manhattan, 221 E. 71st St. (517-0475).

VIVIAN TORRENCE/ROALD HOFFMANN—Collages by Torrence paired with essays and poems by Hoffmann; through 4/15. The New York Academy of Sciences, 2 E. 63rd St. (838-0230).

LUDWIG VON HOFMANN—Drawings, watercolors, pastels, and prints by this German artist (1861-1945) that show his transition from Art Nouveau to abstraction; through 4/4. Shepherd, 21 E. 84th St. (861-4050).

ALBERT YORK—Landscape paintings from 1963 to the present; through 4/18. Davis & Langdale, 231 E. 60th St. (838-0333).

57th Street Area

WALTER ANDERSON/ARTHUR DOVE—Watercolors that portray the natural world by both; through 4/30. Ross, 50 W. 57th St. (307-0400).

GIOVANNI ANSELMO—New work; through 4/4. Goodman, 24 W. 57th St. (977-7160), Mon.-Sat. 10-6.

WILLIAM BAILEY—Paintings that depict orderly still-life compositions of bowls, vases, cups, and other containers; through 4/25. Emmerich, 41 E. 57th St. (752-0124).

GEORG BASELITZ—Recent paintings; through 4/18. Pace, 32 E. 57th St. (421-3292).

DOZIER BELL—Paintings and photo-collage works that refer to the topography of Maine, where the artist lives; through 4/29. Schmidt-Bingham, 41 W. 57th St. (888-1122).

JONATHAN BONNER/TIMOTHY PHILBROOK—Vessels constructed from sheet copper/new furniture; 4/2-5/2. Joseph, 745 Fifth Ave. (751-5500).

THEOPHILUS BROWN—New multi-figure paintings that depict male and female nudes in idealized settings; through 4/3. Tatistcheff, 50 W. 57th St. (664-0907).

PAUL CADMUS—Satirical paintings and drawings from the 1930s to the present; through 4/18. Midtown, 745 Fifth Ave. (758-1900).

VIJA CELMINS—New paintings; through 4/4. McKee, 745 Fifth Ave. (688-5951).

SAINT CLAIR CEMIN—Recent sculpture; through 4/4. Miller, 41 E. 57th St. (980-5454).

MARTIN CHIRINO—Forged iron sculptures, lead collage drawings, and prints by a Spanish artist; through 5/2. Borgenicht, 724 Fifth Ave. (247-2111).

LUCILLE CORCOS—Paintings of landscapes and cityscapes by this artist who illustrated covers of *Vanity Fair*, *Vogue*, and *Connoisseur* in the early 1930s; through 4/7. Babcock, 724 Fifth Ave. (767-1852).

JOSEPH CORNELL—Box constructions; through 4/4. Cavaliero/Navarra, 41 E. 57th St. (223-2828).

CHRISTOPHER DARTON—Paintings and drawings from the past six years that depict still-life compositions; through 4/25. Forum, 745 Fifth Ave. (355-4545).

BRAD DAVIS/THOMAS LANIGAN SCHMIDT—Recent landscape paintings/Mixed media works in a series titled "The Summer Palace of Czarina Tatiana, 1969-70, A Reconstruction." Through 4/25. Solomon, 724 Fifth Ave. (757-7777).

JANE FREILICHER—Recent landscape and still-life paintings characterized by passages of saturated color and perceptual ambiguities; 4/4-25. Fischbach, 24 W. 57th St. (759-2345).

CLAUDE GAVEAU—Paintings of still lifes and nudes; through 4/4. Reece, 24 W. 57th St. (333-5830).

RICHARD GERSTL/OSKAR KOKOSCHKA—Paintings, watercolors, and drawings by both, including works

loaned by museums and private collections; through 5/9. St. Etienne, 24 W. 57th St. (245-6734).

MICHAEL GOLDBERG—Recent abstract paintings; through 4/18. McCoy, 41 E. 57th St. (319-1996).

MARSDEN HARTLEY—Paintings and works on paper from the 1920s, when he was living in Europe and beginning to experiment with the Modernist style that would characterize his mature works; through 4/25. Babcock, 724 Fifth Ave. (767-1852).

JULIE HEFFERNAN—Paintings of landscapes and still lifes derived from Old Master sources; through 4/18. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

BRYAN HUNT—Recent paintings that contain shapes relating to his sculpture; through 4/25. Blum Helman, 20 W. 57th St. (245-2888).

BILL JENSEN/MYRON STOUT—Recent ink drawings and gouache drawings from 1990-91/Landscape drawings from 1953; 4/2-5/9. Washburn, 41 E. 57th St. (753-0546).

EDWARD LANING—Realist paintings by this artist (1906-81) who studied with Thomas Hart Benton and John Sloan and was a member of the Fourteenth Street School; through 4/18. Kennedy, 40 W. 57th St. (541-9600).

DONALD LIPSKI—New sculpture; through 4/11. Lelong, 20 W. 57th St. (315-0470).

ANTONI LLENA—Recent paintings and sculpture; through 4/4. Prats, 24 W. 57th St. (315-3681).

ANDRE MASSON/CLAUDE CANUN—Collages and drawings from the 1950s and 1960s/Vintage photographs and photomontages by this French Surrealist. Through 4/11. Zabriskie, 724 Fifth Ave. (307-7430).

VINCENT PEPI—Abstract Expressionist paintings from the 1950s and 60s; through 4/8. Deutsch, 29 W. 57th St. (754-6660).

ANNE POOR—Paintings and drawings; through 4/4. Dintenfass, 50 W. 57th St. (581-2268).

BRUCE PORTER—Recent abstract paintings; through 4/2. De Nagy, 41 W. 57th St. (421-3780).

EPHRAIM RUBENSTEIN—Recent paintings and watercolors; 4/4-30. De Nagy, 41 W. 57th St. (421-3780).

LUDWIG SANDER—Abstract paintings and works on paper from the 1930s through the 1970s; through 4/4. ACA, 41 E. 57th St. (644-8306).

WILLIAM SCOTT—Reductive paintings that depict images of jars, bowls, cups, and vases, all completed within the past two years; through 4/25. Emmerich, 41 E. 57th St. (752-0124).

VIVIAN TORRENCE/ROALD HOFFMANN—Collages by Torrence paired with essays and poems by Hoffmann; through 4/15. The New York Academy of Sciences, 2 E. 63rd St. (838-0230).

MARK WETHLI—Paintings of austere interiors; 4/7-5/2. Tatistcheff, 50 W. 57th St. (664-0907).

JAMES WINN—Recent paintings of midwestern landscapes with sweeping, brooding skies; 4/1-25. French, 24 W. 57th St. (247-2457).

PHILIP WOFFORD/ROBERT ARNESON—Paintings and drawings that refer to ancient Mayan culture and the color and light of the Yucatan/Ceramic self-portraits and self-portrait drawings in conte crayon; 4/2-30. Frumkin/Adams, 50 W. 57th St. (757-6655).

SoHo and TriBeCa

VIVIAN ABRAMS—An installation of drawings, assemblages, and paintings on the theme of electricity; through 4/14. Coup De Grace, 579 Broadway (431-5799).

POLLY APFELBAUM—Works that question traditional gender associations by dealing with such things as

- decorating, sewing, beading, and other "women's work"; through 4/11. Lipton, 67 Prince St. (925-7170).
- RANDE BARKE**—Paintings that combine elements of Cubism and Surrealism; through 4/29. Donahue, 560 Broadway (226-1111).
- MARTIN BECK**—Recent monotypes; through 4/15. Auchincloss, 558 Broadway (966-7753).
- WILLIE BIRCH**—A survey of paintings and sculpture from 1976 to 1990 that chronicle international events in African American history and the realities of everyday urban life; through 4/25. Exit Art, 578 Broadway (966-7745).
- LEX BRAES**—Heavily-layered figurative paintings by a Scottish artist; through 4/18. Rosenberg, 115 Wooster St. (431-4838).
- JAMES LEE BYARS**—An installation titled "The Thinking Field" that comprises one hundred white marble spheres placed along the perimeter of an imaginary ellipse; through 4/25. Boone, 417 W. Broadway (431-1818).
- MARY CARLSON**—New work; through 4/11. Protetch, 560 Broadway (966-5454).
- DORIANA CHIARINI**—Recent sculpture; through 4/11. Ala, 560 Broadway (941-1990).
- CHRIS COMBS/STAN DENNISON**—An architectural structure with elements of painting/Photographs with text. Through 4/18. 49th Parallel, 420 W. Broadway (925-8349).
- MAUREEN CONNOR**—New installations using video and sound; through 4/18. Van Eck, 420 W. Broadway (219-0717).
- JOHN CURRIN**—Paintings of older women; through 5/2. Rosen, 130 Prince St. (941-0203).
- JOSE DE CREEFT**—Watercolors of landscapes in Mallorca, Spain, Santa Barbara, Connecticut, and Long Island, painted between 1930 and 1970 by this Spanish/American sculptor and painter; 4/1-5/7. Snyder, 588 Broadway (941-6860).
- WALTER DE MARIA**—New sculpture entitled the "5-9-7 Series" that continues the artist's exploration into the psychic phenomena at work within numerical logic; through 5/9. Gagosian, 136 Wooster St. (228-2828).
- OSCAR DE MEJO**—Paintings of historical events and imaginary scenes in a naive, surreal style; through 4/8. Nahan, 381 W. Broadway (966-9313).
- DAVID DEUTSCH**—Recent paintings; 4/4-5/2. Burgin, 130 Prince St. (219-8379).
- RICHARD DIEBENKORN**—Prints from 1981-91; through 4/18. Crown Point Press, 568 Broadway (226-5476).
- JIRI GEORG DOKOUPIL**—New paintings; through 4/11. Shafrazi, 130 Prince St. (274-9300).
- WILLIE DOHERTY**—Works that challenge mainstream and journalistic depictions of Northern Ireland, using large-scale photographs with superimposed text; through 4/25. Cugliani, 40 Wooster St. (966-9006).
- BRIGITTE ENGLER**—Paintings on panel and works on paper that explore the tension between chaotic and rational structures; through 4/5. Anderson, 63 Thompson St. (431-8547).
- XAVIER ESSELINCK**—Works on paper in lead and gold; through 4/29. Morrison, 59 Thompson St. (274-9059).
- HANS-PETER FELDMAN**—Works that incorporate mass-produced ephemera; through 4/25. 303, 89 Greene St. (966-5605).
- TONY FITZPATRICK/OUATTARA**—Paintings that deal with American popular culture, with cryptic messages scrawled on their surfaces/An installation of pastels incorporating symbols that originate from his native Ivory Coast. Through 4/11. Baghoomian, 555 Broadway (941-1410).
- MARK FREEMAN**—Prints, drawings, and photographs of New York City architecture in the past and as it might appear in the year 2000; 4/4-5/30. Sragow, 73 Spring St. (219-1793).
- JULIO GALAN**—Dream-like paintings with imagery that draws on his Mexican background, as well as other sources; through 4/20. Nosei, 100 Prince St. (431-9253).
- JOHANNES GIRARDONI**—Recent encaustic constructions that create a dialogue between the refined and the commonplace and the natural and the man-made; through 4/21. Haller, 415 W. Broadway (219-2500).
- GREGORY GRENON**—Figurative oil paintings on glass; through 4/25. Jamison Thomas, 588 Broadway (925-1055).
- BURT HASEN/MARK GIBIAN**—Recent paintings that represent a series of abstract maps or "mindscapes"/Abstract sculpture in steel and glass. Through 4/25. Shapolsky, 99 Spring St. (334-9755).
- MICHELE HARVEY**—Landscape paintings that mark the passage of time, as seen in a deteriorating hayloft or a gravestone; through 4/18. Bridgewater Lustberg, 529 Broadway (941-6355).
- CLINTON HILL**—Constructions, handmade paper assemblages, and furniture; through 4/11. Pearl, 420 W. Broadway (966-5506).
- PERRY HOBEMAN/JACK RISLEY**—An installation of interactive works/Sculptures made from stacked cardboard boxes and electric blankets. Through 4/25. Postmasters, 80 Greene St. (941-5711).
- WILL INSLEY/MARY CARLSON**—"Wall Fragment" drawings, paintings, and photo-montages dating from 1966 to the present; through 4/4/Sculptures that outline the shape of the human body, made from piles of plastic, latex, paper, and cloth that have been sewn together. Through 4/11. Protetch, 560 Broadway (966-5454).
- RICHARD JOLLEY/FRANCIS PAVY**—Recent glass and bronze sculptures influenced by Japanese temple figures/Large-scale expressionistic paintings that combine images of archetypal symbols and ordinary objects. Through 4/4. Roger, 136 Prince St. (966-4016).
- PETER J. KETCHUM**—Recent paintings; through 4/4. Limner, 598 Broadway (431-1190).
- BARBARA KASSEL**—Paintings of South African landscapes in oil on masonry; through 4/4. Davidson, 415 W. Broadway (925-5300).
- JON KESSLER**—A two-ton steel and wood music box that plays the "Star-Spangled Banner"; through 4/25. Luhning Augustine, 130 Prince St. (219-9600).
- YEONG-GILL KIM**—Recent paintings that juxtapose images from the artist's childhood memories with images of Korean historical events. Through 4/4. Yi, 249 Centre St. (334-5189).
- MARCIA GYGLI KING**—New paintings; through 4/18. Katzen, 475 Broome St. (966-4469).
- MARTIN KIPPENBERGER**—New sculpture that incorporates a variety of media and techniques; through 4/4. Metro Pictures, 150 Greene St. (925-8335).
- ALISON KNOWLES**—Photographs of the bottoms of bread loaves printed on cloth and paper with added silkscreen images and text; through 4/18. Harvey, 537 Broadway (925-7651).
- HISAKO KOBAYASHI**—Recent abstract paintings; through 4/18. Marunouchi, 560 Broadway (274-8087).
- ATTILA KOVACS**—Mixed-media paintings on wood titled "Relics"; through 4/30. Levy, 415 W. Broadway (941-0009).
- MYRIAM LAPLANTE**—Works on canvas that use colored feathers as a substitute for paint, thereby commenting on traditional "women's work" and the role of crafts in contemporary art; through 4/25. Shainman, 560 Broadway (966-3866).
- SANDRA LERNER**—New abstract paintings; through 4/11. Kelly, 591 Broadway (226-1660).
- MARGRIT LEWCZUK**—Recent paintings with symbolic imagery; through 4/15. Auchincloss, 558 Broadway (966-7753).
- LOUIS LO MONACO/DEREK BERNSTEIN**—Abstract paintings with grids/Oil paintings on copper plates. Through 4/18. Condeso/Lawler, 76 Greene St. (219-1283).
- JIM LUTES/MIKE HILL**—Gestural abstract paintings/Plaster portrait busts and stamps of historical figures. Through 4/18. Bitter-Larkin, 597 Broadway (219-0150).
- DAVID MACH**—Human and animal heads made from matchsticks; through 4/4. Toll, 146 Greene St. (431-1788).
- BERNARD MAISNER**—New paintings and illuminated books and pages; through 4/18. Cavin Morris, 560 Broadway (226-3768).
- WALTER MARTIN/KATHY GROVE**—New works with a freak show theme, in a series titled "A Journey from This World to the Next"/New photographs, light boxes, and etchings based on masterworks of the 20th century. Through 4/18. P.P.O.W., 532 Broadway (941-8642).
- VICTOR MATTHEWS**—New pastels, monotypes, and paintings; through 4/25. Portico, 139 Spring St. (941-1444).
- CLAUDIA MATZKO**—Wall and floor sculptures that make use of the grid structure; through 4/4. Klagsbrun, 51 Greene St. (925-5157).
- ALAN MCCOLLUM/MASSIMO ANTONACI**—An installation of new works titled "Lost Objects"/Sculptures that comprise various configurations of glass squares painted with melted tar and paint. Through 4/18. Weber, 142 Greene St. (966-6115).
- JOHN MCCRACKEN**—Recent sculptures; through 4/4. Sonnabend, 420 W. Broadway (966-6160).
- MARK METCALF/DAVID AHLSTED**—Paintings of Brooklyn cityscapes/Small paintings and works on paper that depict imaginary industrial cityscapes. Through 4/8. Perlow, 560 Broadway (941-1220).
- CATHERINE MURPHY**—Recent realist paintings that depict the emotional power of solitary objects; through 4/11. Lennon, Weinberg, 580 Broadway (941-0012).
- ELIZABETH MURRAY**—Recent abstract paintings; 4/2-29. Cooper, 155 Wooster St. (674-0766).
- JOSEPH NECHVATAL**—His "Tombeaux" sculptures in xerox collage on wood, plus recent photographic works and paintings; through 4/4. Alexander, 59 Wooster St. (925-4338).
- GIANNA PIZZI**—Paintings on layered paper that incorporate elements of collage, such as items purchased from flea markets in Rome; 4/2-30. Ergane, 469 W. Broadway (228-9600).
- KEN PRICE**—New ceramic cups, plates, and bowls that depict images of contemporary Los Angeles, executed in a Mexican Folk pottery style; through 4/25. Cowles, 420 W. Broadway (925-3500).
- JOSEPH RAFFAEL**—New paintings and watercolors that pay homage to the artist's love of nature and to the light, color, and heat of the South of France, where he lives; 4/4-29. Hoffman, 429 W. Broadway (966-6676).
- PEGGY REVENTLOW/NICOLE CALLEBAUT**—Figurative sculptures/Paintings and works on paper. Through 4/25. Bustamante, 560 Broadway (226-2108).
- ANDREI ROITER**—Paintings, objects, and drawings that use everyday occurrences as subject matter; through 4/29. Koury, 89 Greene St. (334-5155).
- WINSTON ROETH**—New paintings; 4/1-25. Stark, 594 Broadway (925-4484).
- SEAN SCULLY**—Paintings, drawings, and etchings; through 4/11. Alexander Editions, 476 Broome St. (925-2070).
- RICHARD SERRA**—Recent drawings; through 4/25. Pace, 142 Greene St. (421-3292).
- JOEL SHAPIRO**—Sculpture from 1972-79; through 4/11. Cooper, 149 Wooster St. (674-0766).
- ROGER SHIMOMURA**—New paintings and photographs that explore racism towards Asians living in the United States; through 4/21. Steinbaum, 132 Greene St. (431-4224).
- SUSAN SILAS**—Paintings, plywood pieces, and photographic works that are an amalgamation of appropriated images and objects presented as information and cultural detritus; through 4/18. Fiction/nonfiction, 21 Mercer St. (941-8611).
- CHARLES SIMMONS**—Recent sculpture; 4/4-25. Castelli, 420 W. Broadway (431-5160).
- CHUCK SLATKOFF/JIMBO BLACHLY**—Meticulous still-life paintings/Drawings that refer to performance art and Chinese landscape painting. Through 4/11. Granary Books, 568 Broadway (226-5462).
- CARY SMITH/LILLIAN BALL**—Recent paintings; through 4/25/Sculptures cast from domestic objects; through 5/2. Rubin Spangle, 395 W. Broadway (226-2161).
- RAY SMITH**—Recent paintings and sculpture; 4/4-25. Sperone Westwater, 142 Greene St. (431-3685).
- KEITH SONNIER**—Prints, drawings, and multiples from 1990-1992, at Castelli, 578 Broadway (431-6279), 4/4-25; sculpture from 1989-92, at Castelli, 420 W. Broadway (431-5160), 4/4-25; new works, at 65 Thompson, 65 Thompson St. (219-2219), 4/4-5/2.
- AL TAYLOR**—Recent sculptures and drawings that combine abstraction and scatological humor; through 4/11. Nolan, 560 Broadway (925-6190).
- ANDREA THOMA**—Paintings of abstracted landscapes; 4/2-22. Dannenberg, 484 Broome St. (219-0140).

CURT THOMAS—Geometric abstract paintings constructed of multiple panels; through 4/4. Arena, 128 Wooster St. (226-1420).

MARY ANN UNGER—Large-scale figurative sculptures in Hydrocal over welded steel armatures; through 4/4. Klarfeld Perry, 472 Broome St. (941-0303).

MATTHEW WEAVER—Recent paintings with collage and map-like imagery; through 5/5. Engelhorn, 591 Broadway (966-6882).

MARY WEATHERFORD—Paintings in which silkscreen images of roses are superimposed over a thin stain of color; through 4/18. Blum Helman Warehouse, 80 Greene St. (226-8770).

MEGAN WILLIAMS—An installation and works on paper; through 4/11. Lee, 588 Broadway (966-2676).

KEVIN WIXTED—Recent paintings with works on paper; through 4/18. Beitzel, 102 Prince St. (219-2863).

SUSAN WOLDMAN—Life-size mixed-media figures that incorporate found objects; 4/2-5/14. C & A, 96 Spring St. (431-8664).

Other

RODOLPHE BRESLIN/ODILON REDON—Prints, drawings, and two etched copperplates/Prints and illustrated books. Through 5/9. Grolier Club, 47 E. 60th St. (838-6690).

FERRIS COOK—Oil paintings inspired by turn-of-the-century garden book designs; through 5/10. Wave Hill, 675 W. 252nd St. (549-3200), Mon.-Sat. 10-5, Sun. 10-7.

GUNTHER DOMENIG—Drawings, photographs, models, and a video documentation of two recent buildings designed by this Austrian architect; through 4/25. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

PIERRE FOLLIET—Watercolors painted between 1985-1992, of cityscapes in New York and Paris and landscapes in northern New Jersey and the South of France; 4/2-5/13. La Maison Francaise, 16 Washington Mews (998-8750), Mon.-Fri. 10-6.

ILONA RUEGG—Paintings and works on paper by a Swiss artist; through 5/10. Swiss Institute, 35 W. 67th St. (496-1759).

GROUP SHOWS

Madison Avenue and Vicinity

HIRSCHL & ADLER—21 E. 70th St. (535-8810). Color prints by American artists, from 1890-1960; through 4/11.

HIRSCHL & ADLER MODERN—851 Madison Ave. (744-6700). Works by Beuys, Broodthaers, Duchamp, Manzoni; 4/4-5/16.

GOFFMAN—18 E. 77th St. (744-5190). Works by Cornell, Hoskins, McCarthy, Scuyler, Wyeth, others; through 4/25.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Hunt, Inness, Israels, Hunt; through 4/18.

RENS—305 E. 63rd St. (355-5710). French paintings from 1880-1940, by Bouguereau, Dupre, Galien-Laloue, Knight, Toudouze, Vlaininck, others; through 4/24.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Intimately-scaled sculpture by Archipenko, Flanagan, Moore, Nadelman, Picasso, Saint Gaudens, Storrs, others; through 4/18.

57th Street Area

ADLER—41 E. 57th St. (308-0511). Drawings, books, periodicals, and ceramics by Italian Futurists, in collaboration with Ex Libris, New York; through 4/5.

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). 20th-century color block prints by Dow, Lum, Hyde, Lazzell; through 4/18.

BALDACCIO DAVERIO—41 E. 57th St. (826-4210). Still lifes by De Chirico, De Pisis, Gnoli, Manzoni, Morandi; through 4/18.

BARON/BOISANTE—50 W. 57th St. (581-9191). Works by Baechler, Byron, Vital; through 4/18.

KRUGIER—41 E. 57th St. (755-7288). Works by 19th- and 20th-century European and American artists, including Bonnard, Calder, Giacometti, Klee, Miro,

Picasso, Tapes, others; through 5/15.

PAINWEBBER—1285 Ave. of the Americas (713-2885). "Ancient Faces: The Mask in Modern Mexico"; through 4/3.

SHEEHAN—41 E. 57th St. (888-4220). Portfolios of prints by Deacon, Judd, Marden, Ryman, Winters, Wool, others; through 5/31.

URBAN CENTER—457 Madison Ave. (753-1722). "Waterworks: Architecture and Landscape"; through 4/11.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). "In Your Face: Politics of the Body and Personal Knowledge," with works by Bourgeois, Kass, Kazuko, Mendieta, Smith, others; through 4/22.

ALTERNATIVE MUSEUM—594 Broadway (966-4444). Works by Diggs, Knecht, Sances; through 4/18.

ART IN GENERAL—79 Walker St. (219-0473). "Morphologic," with works by Bundarin, Fishman, Huang, Parlato, Rosewater, others; installations by Byard, Fernandez, Labadie, Tomney, Wadsworth; through 4/18.

BLONDIE'S—72 Thompson St. (431-8601). Portraits of Andy Warhol by Kerpel, Meade, O'Beil, Nebeska, Ryan, Valtchev, others; through 4/14.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

FRANKLIN PARRASCH—584 Broadway (925-7090). "The Endowed Chair," with chairs and images of chairs by Adkins, Benton, Castle, Doner, Lichtenstein, Oppenheim, Rauschenberg, Samaras, others; through 4/18.

GOOD—532 Broadway (941-8066). "The Open Work," with works by Armajani, Fahlstrom, Gorchov, Hyde, Johns, Zapkus; 4/4-5/2.

HAWKINS—448 W. Broadway (477-5699). Works by seven artists that contribute to a staged tabloid tableau; through 4/25.

HUMPHREY—594 Broadway (226-5360). Found objects, assemblages, and constructions by Abrams, Arai, Dolberg, Fay, Garcia, Palaia, others; through 5/2.

KOOL ART—375 W. Broadway (966-9277). "The New Art Scene," with paintings, sculpture, video, and performance by forty artists; 4/4-5/30.

LE CAPELLAINE—252 Lafayette St. (431-3914). Works by Albertini, Connor, Minter, Nechvatal, Stone, others; through 4/11.

LIGUORI—93 Grand St. (334-0190). "As If/Such As," with works by Friebe, McCallister, Smith, Spurrier; through 4/25.

LOUVER—130 Prince St. (925-9205). "Overlay," with works by Baldessari, Berman, Johns, McCollum, Mulligan, Rauschenberg, Ruppersberg, Salle; through 4/18.

PARRASCH—584 Broadway (925-7090). "The Endowed Chair," with works by Atkins, Benton, Castle, Christo, Doner, Lichtenstein, Samaras, Warhol, others; through 4/18.

PRETTO—142 Greene St. (431-3041). Works by Allain, Kretschmer, Piemontese; through 4/18.

SHAPOLSKY—99 Spring St. (334-9755). "The Prevailing Fifties," with works by Abbott, Barrer, Dehner, Johnson, Jagger, Muller, Thomas, others; through 4/25.

STAIB—8 Greene St. (941-5977). Works in various media by Dill, Feintuch, Grostein, Kaczynski, Paris, Touyarb, Wilke; through 4/18.

STENDHAL—622-626 Broadway (505-1201). A collaborative painting using the Absolut vodka bottle as a motif, by Avital, English, Tompkins, Yerman; through 4/12.

STEINGLADSTONE—99 Wooster St. (925-7474). Early works by Arte Povera artists, including Anselmo, Boetti, Fabro, Kounellis, Merz, Penone, Zorio, others; through 5/30.

TELLER—568 Broadway (941-7335). Prints and drawings from the 1930s by Blashko, De Lappe, Moore; through 4/25.

THE GALLERY—30 Bond St. (505-9668). Figurative paintings by Bates, Birmingham, Brown, Drake, Golub, Pistolesi, Radford, Santore, Steers; through

4/18.

THORP—103 Prince St. (431-6880). "Paint," with paintings by Barcelo, Chia, Humphrey, Mitchell, Olitski, Resnick, Snyder, others; 4/4-5/9.

THREAD WAXING SPACE—476 Broadway (966-9520). "Behind Bars," with works by Ashbaugh, Etkin, Humphries, Klauber, Liddell, Mosset, Scully, Westfall, others; through 4/25.

TRIBECA 148—148b Duane St. (406-4073). Installations that comprise multiple sculptural elements, by Blake, Linnemann, Morelli, Ross, others; through 4/10.

WOOSTER GARDENS—40 Wooster St. (941-6210). "Healing," with works by Drozdik, Faust, Ireland, Moffet, Shaw, Gonzalez Torres, Warren, others; through 4/25.

Other

BARUCH—17 Lexington Ave. (387-1130). Works by De Kooning, Guston, Kline, Krasner, Pollock; through 4/17.

CITY UNIVERSITY OF NEW YORK—Research Foundation, 79 Fifth Ave., third floor (886-2912). "12 Printmakers," with works by Fish, Feldman, Lederman, O'Connor, Ross, Trakis, Romano, others; through 6/30.

GREY GALLERY & STUDY CENTER—New York University, 33 Washington Place (998-6780). Painted photographs and knitted wall installations by Elaine Reichek, murals by Lily van der Stokker, window installation by Arne Svenson; through 5/16.

ILLUSTRATION—330 E. 11th St. (979-1014). "What's So Funny," with works by Bartalos, Greenblat, Neubecker, Panter, Seibold, Vellekoop, others; through 4/5.

INTAR—420 W. 42nd St. (695-6134). "The Migrations of Meaning: Part II," with works by Lusane, Saar, Suarez; through 5/1.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (781-875-4031). "The Enduring Thread/El Hilo Perpetuo," with works by Elizondo, Garcia, Palacios; through 4/11.

WHITE COLUMNS—154 Christopher St. (924-4212). Works by Ramirez-Jonas and Wilson; "White Room Program," with works by Armstrong, Monti, Seator; through 4/18.

PHOTOGRAPHY

ALICE AUSTIN—An exhibition celebrating the 125th anniversary of her birth, with Austin's photographs of her friends and family on Staten Island in the late 1800s; through 5/22. Arsenal, Fifth Ave. and 64th St., in Central Park (360-1309).

SANDRA BAKER—Photographs of New York; through 4/25. Neikrug, 224 E. 68th St. (288-7741).

MANUEL ALVAREZ BRAVO/STEPHEN BRIGIDI—Platinum and palladium prints from 1930 to 1990/Photographs of the frescoes of angels on the walls of Pompeii with accompanying text by Robert Bly. Through 4/11. Witkin, 415 W. Broadway (925-5510).

NANCY BURSON—Recent portraits taken with the Diana camera; through 4/18. Baum, 588 Broadway (219-9854).

ANDREW BUSH/JONI STERNBACH—Portraits of drivers in their cars from his "Vector Portraits" series/Platinum palladium prints. Through 4/18. Lieberman & Saul, 155 Spring St. (431-0747).

LOUISE DAHL-WOLFE—A selection of photographs from 1935-1960, including portraits, fashion, and nudes; through 5/2. Staley-Wise, 560 Broadway (966-6223).

BARBARA ESS—New photographs; 4/2-25. Marcus, 578 Broadway (226-3200).

DON FARBER—Photographs that document Tibetan Buddhist life; through 4/11. Mokotoff, 584 Broadway (941-1901).

DONNA FERRATO—Photographs that investigate domestic violence in America; through 4/11. Aperture, 20 E. 23rd St. (505-5555).

ROBERT HEINECKEN/GARRY WINOGRAND—Recent photographs that are collages of imagery from popular culture/Photographs from the 1950s and early 1960s; 4/2-5/2. Pace/MacGill, 32 E. 57th St. (759-7999).

PETER HUJAR—Portraits of animals taken in the 1970s and early 1980s; through 4/4. Danziger, 415 W.

Broadway (226-0056).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11-8, Wed.-Sun. 11-6. \$3.50; students and seniors \$2. Through 4/10: "A Moment Before: Jews in the Soviet Union, Photographs by Frederic Brenner." Through 4/10: "About Face: Photographic Portraits from the Permanent Collection, 1900-1991."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11-8, Wed.-Sun. 11-6. \$3.50; students and seniors \$2. "Motion and Document, Sequence and Time: Eadweard Muybridge and Contemporary American Photography"; through 4/26.

BRAD IVERSON—Photographs that depict the effects of urban renewal on Detroit and its people; 4/2-5/8. Camera Club of New York, 853 Broadway (260-7077).

RAY METZKER/WILLIAM EGGLESTON—Recent black-and-white landscapes taken in southern France during the autumn of 1989/Color photographs from 1967-72 that reveal the quirky and the ironic in the traditional southern landscape. Through 4/4. Miller, 138 Spring St. (226-1220).

JOHN PFAHL—Recent color photographs of waterfalls, including Niagara Falls, Frank Lloyd Wright's Fallingwater, and the falls of Yellowstone; 4/2-5/9. Borden, 560 Broadway (431-0166).

RICE—325 W. 11th St. (366-6660). "Flesh & Stones," with photographs by Davis, Gentl, Goldman, Jones, Sinclair, Szoka, Turner; through 4/26.

PAMELA SCHEINMAN—Photographs of cemetery art in Mexico; through 5/2. Grass Roots, 560 Broadway (431-0144).

BASTIENNE SCHMIDT/WILLIAM GREINER—Photographs that document poverty and death in Colombia/Color photographs of funeral wreaths in a New Orleans cemetery. Through 4/25. Opsi, 561 Broadway (966-8881), Sat. only.

HENRY HOLMES SMITH—Experimental vintage photographs and modern color dye transfer prints from 1931-86; through 4/18. Greenberg, 120 Wooster St. (334-0010).

SEAGRAM—800 Third Ave. (572-7000), Mon.-Fri. 9-5. Small photographs from the 1890s through 1978, by Evans, Hine, Josephson, Struss, Thorne-Thomsen, others; through 5/22.

THE SPANISH INSTITUTE—684 Park Ave. (628-0420). "The Spanish Vision: Contemporary Art Photography, 1970-1990," with works by Aparicio, Cuallado, Fontcuberta, Minguez, Munoz, Torrens, Vielba, others; through 4/17.

SHIKANOSUKE YAGAKI—Photographs of Kyoto from the 1930s; through 4/25. Houk Friedman, 1094 Madison Ave. (628-5300).

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Thu., Sat.-Sun. 10 a.m.-5, Tue. and Fri. 10 a.m.-8. \$4.50, seniors students \$2, children under 12 free. Through 8/2: "Dale Chihuly's 'Nijima Floats.'" Through 4/19: "African Improvisation: Textiles from The Indianapolis Museum of Art." Through 4/19: "Site-Specific Installation by Sam Gilliam." Through 9/30: "Robert Kushner's Changing 'Seasons.'"

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.-Thu. 10 a.m.-5:45; Fri. and Sat. 10 a.m.-8:45. Suggested contribution \$5; children \$2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Hayden Planetarium... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Hall of South American Peoples... Aurora Gem Collection. Through 6/30: "The Streets of Dai Fou: Arnold Genthe's Photographs of San Francisco." Through 5/31: "Otavipithecus."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6 (Fri. until 8), Sun. noon-5. Closed Mon. \$2; students and seniors \$1. Through 6/28: "The Cosmic Dancer: Shiva Nataraja."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. \$1.50, students and seniors \$1. Through 5/10: "Zarina: House With Four Walls." Through 5/10: "Liliana Porter: Fragments of the Journey."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn

(718-638-5000). Wed.-Sun. 10 a.m.-5. Donation \$4; students \$2; seniors \$1.50. Through 4/26: "Arman 1955-1991: A Retrospective." Through 5/3: "Grand Lobby Installation: The New Merengue." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 6/7: "Contemporary Wood Sculpture."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.-Sun. noon-6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970-72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.-Sat. noon-6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.-Sat. noon-6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6, Sun. 1-6. \$3, students and seniors \$1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.-5, Thu. 11 a.m.-8, Fri. 11 a.m.-3. \$4.50, seniors \$3, children \$1. Through 8/18/92: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.-Thu. and Sun. 9:30 a.m.-5:15, Fri. and Sat. 9:30 a.m.-9. Contribution \$6; children and seniors \$3. Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750-1775: Elegance in Ornament." Through 5/3: "Barbizon." Through 6/14: "William M. Harnett." 4/1-6/28: "Helen Levitt." The Cloisters, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$5. Through 4/26: "17th-Century Dutch Drawings from The Maida and George Abrams Collection." Through 4/26: "17th-Century Book Production in the Low Countries." Through 4/26: "Selections from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.-Sun. 11:30 a.m.-7:30, closed Mon. Free. Through 5/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 5/10: "Santos de Palo: The Household Saints of Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$7; students and seniors \$4; Thu. 5-9 pay what you wish. Through 4/7: "Gay Block: Rescuers of the Holocaust." Through 4/7: "The William S. Paley Collection." Through 5/5: "Allegories of Modernism: Contemporary Drawing."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.-Sat. 10 a.m.-5, Sun. 1-5; Tue. 10 a.m.-2 for organized school and group tours (reservations required). \$5; students and seniors \$3. Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17: "Remember the Children: Daniel's Story." Through 7/26: "Adriaan Lubbers in New York."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5 (free Tue. 5-8). \$2.50, seniors and students \$2. Through 5/3: "167th Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission \$3.50, \$2.50 seniors and children. Through 4/19: "1 + 1 + 1: Works by Alfredo Jaar." Through 4/19: "My Spirit: Works by Jeffrey Mitchell."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.-5, Thu. 11 a.m.-8. \$4.50; seniors \$3, children \$1. Through 9/23/92: "Markers of Change: Docu-

ments of American History." Through 4/5: "While They Fought: The Home Front in New York City." Through 6/28: "Building City Hall: Competition, Construction, and Context."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.-Wed. 11 a.m.-6, Thu.-Sat. 10 a.m.-6. Through 5/2: "Recent Acquisitions: Photography." Through 9/12: "Walt Whitman: In Life or Death Forever." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12-8, Wed. and Fri. 12-6, Sat. 10-6. Through 4/25: "Fool's Fire by Julie Taymor." Through 5/23: "Body and Soul: The Alvin Ailey American Dance Theater." 4/1-6/10: "Judy Garland: A Celebration."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.-6. Suggested contribution \$4; \$2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of \$5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1-4. \$3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.-Sun. 12-6. Suggested donation \$2. Through 4/5: "Sites of Intolerance," with works by Bender, Fend, Geimar, Gilliam, Karrenberg, Silverman, Owen; "The 1992 Studio Artists' Exhibition: Encounters with Diversity."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5, Sat.-Sun. noon-5:30. Contribution suggested. Through 4/12: "Ik-Joong Kang: 3 x 3." Through 4/12: "Sarah Charlesworth: Special Project." Through 4/12: "Focus on the Figure: Paintings by Henrietta Mantooth and Willy Lenski."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.-Fri. 10 a.m.-4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1-5. \$3; \$2 children; \$1 seniors. Furnished rooms from the Federal Period (1790-1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$3; seniors \$1.50, children \$1. Through 6/7/92: "Africa and the Diaspora: Selections from the Permanent Collection."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.-6, Sun. 11-6, Thu. 1-8 (free 6-8), Tue. by appointment for groups, closed Mon. 5; students and seniors \$3. "Calder's Circus." ... Through 4/19: "William Wegman." Through 5/10: "Terry Winters." Through 5/17: "Paul Strand." Through 6/21: "Joan Mitchell: Pastel." **Whitney Museum at Philip Morris**, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30 (Sculpture Court is open Mon.-Sat. 7:30 a.m.-9:30; Sun. and holidays 11 a.m.-7). Free. Through 4/18: "Alison Saar: Slow Boat." Through 6/20: "Judith Shea: Monuments and Statues." **Whitney Museum at Equitable Center**, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. Through 6/3: "Songs of Innocence/Songs of Experience." **Whitney Museum Downtown at Federal Reserve Plaza**, 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 5/1: "The Steiglitz Circle."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale on 4/14.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). Next sale on 4/14.

DOYLE—175 E. 87th St. (427-2730). Next sale on 4/8.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/7 at 10:15 a.m. and 2: "Rugs & Carpets." On view from 4/2.

SWANN—104 E. 25th St. (254-4710). 4/2 at 10:30 a.m.: "Art & Architecture Books." On view from 3/28.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 1

"APRIL FOOL'S MUSICAL FROLIC"—Featuring violinist Itzhak Perlman, cellist Yo-Yo Ma, conductor-composer Peter Schickel (P.D.Q. Bach); with members of the Israel Philharmonic Orchestra and the New York Pick-Up Ensemble. A concert to benefit The Israel Philharmonic. P.D.Q. Bach's: *Suite from the Civilian Barber*; *Schleptet*; *Fuga Meshuga for Flute, Oboe, Violin, and Bassoon*; *Eine Kleine Nichtmusik*. Premieres of: *A Newly Discovered Work for Two Violins and Orchestra*; *Suite No. 2 for Cello All by Its Lonesome*. Carnegie Hall at 7. Post-concert benefit dinner at 9 at The Pierre Hotel. \$10,000-\$25,000.

SETSUKO TANIGAMI, soprano (debut). Works by Mozart, Wagner, others. Weill Recital Hall at 7. \$10.

CHARLES LIBOVE, violinist/**NINA LUGOVY**, pianist. Mozart's Sonata for Violin and Piano, K. 403; Copland's Sonata for Violin and Piano; Dohnanyi's Sonata for Violin and Piano; Hoddinott's Sonata for Violin and Piano (premiere). Merkin Concert Hall at 8. \$12.

CHAMBER PLAYERS OF THE LEAGUE/INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC—Works by Daria Semegen, Milton Babbitt, Bulent Arel, C.P. First, William Kleinasse, others. Miller Theatre, Broadway and 116th St. (854-7799), at 8. \$9.

Thursday, April 2

CHICAGO SYMPHONY ORCHESTRA, Daniel Barenboim conductor-pianist. Mozart's Piano Concerto No. 17 in G, K. 453; Beethoven's *Leonore Overture* No. 3, Op. 72b; Strauss's *Ein Heldenleben*, Op. 40. Carnegie Hall at 8. \$15-\$85.

NEW YORK PHILHARMONIC, Andre Previn conductor; with violinist Glenn Dicterow. All-Beethoven pro-

gram: *Coriolanus Overture*; Violin Concerto; Symphony No. 4. Avery Fisher Hall at 8. \$10-\$40.

HARRY CONNICK JR., pianist-singer. The Paramount at 8. \$27.50-\$42.50.

ADAM MAKOWICZ, jazz pianist. A tribute to Art Tatum. Weill Recital Hall at 8. \$15, \$20.

MONTECAT CABALLE, soprano; with pianist Manuel Burgueras. Works by Vivaldi, Granados, Turina. Also, a selection of zarzuela. Alice Tully Hall at 8. \$20-\$40.

MICHAEL THOMSON, horn player. Works by Dukas, Poulenc, Peter Maxwell Davies, Mozart, Beethoven, Musgrave, Francaix. Merkin Concert Hall at 8. \$18.

PAUL SPERRY, tenor. Schumann's *Liederkreis*. Also, songs in tribute of poet Walt Whitman. Miller Theatre, Broadway and 116th St. (854-7799), at 8. \$15.

"TRIBUTE TO AL GREY"—Featuring trumpeters Clark Terry, Red Rodney, pianist Junior Mance, trombonists Steve Turre, Robin Eubanks, Mike Grey. Pace Downtown Theatre, 3 Spruce St. (346-1715), at 8. \$12.

LIEDERABEND—Members of the Accompanying Department of Juilliard; with singers from the Voice Department and Juilliard Opera Center. Paul Hall, 60 Lincoln Center (769-7406), at 6. Free.

BARGEMUSIC—Violist Paul Coletti, cellist Christopher Costanza, violinists Ik-Hwan Bae, Christiaan Bor. Haydn's String Quartet No. 3 in G Minor, Op. 74; Shostakovich's String Quartet No. 3, Op. 73; Schubert's String Quartet in G, D. 887. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$15.

Friday, April 3

CHICAGO SYMPHONY ORCHESTRA, Daniel Barenboim conductor; featuring pianist Mary Sauer, cellist John Sharp. John Corigliano's Symphony No. 1; Strauss's *Till Eulenspiegel's Merry Pranks*, Op. 28; excerpts from Wagner's *Götterdämmerung*. Carnegie Hall at 8. Pre-concert lecture at 6:30 in the Main Hall. \$15-\$85.

NEW YORK PHILHARMONIC—See 4/2. Today at 2. Pre-concert lecture at 11 a.m. in the Bruno Walter Auditorium.

HARRY CONNICK JR.—See 4/2.

MITSUKO SHIRAI, soprano; with pianist Hartmut Holl. Brahms's *Ausgewählte Lieder*; Schumann's *Frauenliebe und Leben*, Op. 42; Strauss's *Lieder der Ophelia*, Op. 67; Schoenberg's *Jane Grey*, No. 1, Op. 12; Wolf's *Ausgewählte Lieder*. Weill Recital Hall at 8. \$18.

THE LETTERMEN—With Camille Victoria. Sixties pop music. Avery Fisher Hall at 8. \$25, \$35.

DASTAN ENSEMBLE AND THE KAMGAR BROTHERS—Traditional Persian music and Kurdish folksongs. Symphony Space. \$15, \$20.

JUILLIARD PERCUSSION ENSEMBLE, Roland Kohloff director. Percussion works by Peter Sadlo, Mantle Hood, William Kraft, Michael Colgrass, Bartok. Alice Tully Hall at 8. Free; tickets required.

FOURPLAY—With vocalist Jon Lucien. Original and standard jazz works. Beacon Theater, Broadway and 74th St. (496-7070), at 8. \$25, \$27.50.

MARGARET MILLS, pianist. Ruth Schonthal's *Gestures*. Also, works by Beethoven, Debussy, Peter Storm. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

GEOFF McCABE TRIO—With saxophonist Dave Liebman. Jazz. New School Auditorium, Sixth Ave. and 12th St. (229-5896), at 6. \$10.

CAECILIAN CHAMBER ENSEMBLE, Gerardo Levy conductor. Works by Prokofiev, Brahms, Gounod, Bach. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8:30. \$5.

J.A. DEANE, electro-trombonist/**MARTIN SCHUTZ**, electric cellist. Processed acoustic music. Roulette, West Broadway and White St. (219-8242), at 9. \$7.

JOSEPH RIES, pianist. Works by Messiaen, Liszt, Beethoven. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. \$8.

Saturday, April 4

ORPHEUS CHAMBER ORCHESTRA—With mezzo-soprano Frederica von Stade. Mozart's Symphony No. 34 in C, K. 338; Berlioz's *Nuits d'Ete*; Wolf's *Italian Serenade*; Schoenberg's Chamber Symphony No. 2, Op. 38. Carnegie Hall at 8. \$10-\$32.

KEITH JARRETT, pianist. Solo improvisations. Avery Fisher Hall at 8. \$15-\$30.

ITHACA COLLEGE SCHOOL OF MUSIC—Students from the college perform works by Warren Benson, Dello Joio, Karel Husa, Dana Wilson, Gregory Woodward. Alice Tully Hall at 8. \$10, \$20.

SCOTT KLUKSDAHL, cellist; with pianist Florence Millet. Beethoven's Variations on *The Magic Flute*; Elliot Carter's Sonata for Cello and Piano; Nicolas Bacri's sonata *Austera* (premiere); Franck's Sonata for Cello and Piano. Merkin Concert Hall at 8:30. \$10.

HARRY CONNICK JR.—See 4/2.

TOKYO STRING QUARTET—Violinists Peter Oundjian, Kikuei Ikeda, violist Kazuhide Isomura, cellist Sadao Harada. Beethoven's Quartet No. 2 in E Minor, Op. 59; Schubert's Quartet in D Minor, "Death and the Maiden." Metropolitan Museum at 7. Sold out.

MARGA FRIEDLANDER, pianist. Works by Grieg, Schubert, Field, Barber, Mendelssohn, Dello Joio. Weill Recital Hall at 8:30. \$15.

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor; with soprano Harolyn Blackwell. Bach's Mass in B Minor. 92nd St. Y at 8. \$25, \$30.

MELISSA WHANG, violinist. Weill Recital Hall at 5:30. \$13.

MASTERS OF INDIAN MUSIC—Featuring lute player Ken Zuckerman, percussionists Alla Rakha, Zakir Hussain, sarangi player Sultan Khan. Symphony Space at 7. \$15, \$20.

INTI-ILLIMANI—Latin-American folk music. Town Hall at 8. \$21.50, \$23.50.

TAKE 6—With the vocal duo Tuck and Patti. Jazz. Beacon Theater, Broadway and 74th St. (496-7070), at 8. \$25, \$27.50.

ALAN JOHNSON, pianist; with members of the Unstuck Ensemble. New keyboard music by Michael Kosch. Dia Center for the Arts, 155 Mercer St. (799-2620), at 8. \$10.

VALERIE QUINLIN, violinist; with pianist Gary Hammond. Works by Tartini, Grieg, Poulenc. Lincoln Center Library at 2:30. Free.

JUILLIARD STUDENT PIANISTS—Minuets for chamber orchestra. Avery Fisher Hall at 3. \$6.

STUDENTS OF THE SINGERS FORUM—Highlights from operas: *Adriana Lecouvreur*, *Aida*, *Carmen*, others. Singers Forum, 31 W. 21st St. (366-0541), at 8. \$10.

"MUSIC FROM APPALACHIA"—Featuring guitarist Etta Baker, fiddler Melvin Wine, singer Hazel Dinkins, others. New-York Historical Society, Central Park West and 77th St. (873-3400), at 7:30. \$4.50.

JOHN SNYDER, didjeridu player. Australian aboriginal music. New York Open Center, 83 Spring St. (219-3739), at 8. \$10.

"WOOF, QUACK, AND MIAOW LOST IN CYBERSPACE"—Featuring members of Columbia University's "Woof Group." Guitar solos, synthesized music. Roulette, West Broadway and White St. (219-8242), at 9. \$7.

"THELONIUS MONK LEGACY"—Featuring trumpeter Donald Byrd, others. Brooklyn Academy of Music Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100), at 8. \$10-\$24.

Sunday, April 5

"FORETPIANO FESTIVAL"—Pianists Maryse Carlin, Seth Carlin, Penelope Crawford, Nancy Garrett, Robert Levin, others perform in a day-long concert of works by Mozart. Alice Tully Hall at 2:30, 7. \$25.

"HEROES OF CONSCIENCE"—Featuring conductor Christoph von Dohnanyi; with the New York Choral Artists. A benefit concert in honor of those involved in the German resistance. Works by Schoenberg, Part, Beethoven, Schubert, Brahms. Riverside Church, RSD and 120th St. (722-6226), at 7. \$25; with dinner and post-concert reception: \$1000.

NEW YORK PHILHARMONIC ENSEMBLES—Beethoven's Serenade for Flute, Violin, and Viola. Dring's Trio for Flute, Oboe, and Piano; Weber's Quintet for Clarinet and Strings. Merkin Concert Hall at 3. \$10.

RINKO KOBAYASHI, pianist. Works by Beethoven, Debussy, Ravel/Braga, Rachmaninov, Chopin, Miyagi. Weill Recital Hall at 8:30. \$20.

BRANDT FREDRIKSON, pianist. Weill Recital Hall at 5:30. \$13.

VADIM MAZO, violinist/**TAMARA ORLOVSKY**, pianist; with cellist Stanislav Orlovsky. All-Shostakovich program: Sonata for Viola and Piano, Op. 147; Piano Trio No. 1, Op. 8; Sonata for Violin and Piano, Op. 134. Weill Recital Hall at 2. \$10.

TCHAIKOVSKY CHAMBER ORCHESTRA—Mozart's Divertimento for Strings in D, K. 136; Haydn's Concerto for Cello in D; Schnittke's *Moz-Art a la Haydn*; Tchaikovsky's Serenade for Strings in C, Op. 48. Town Hall at 2. \$5-\$7.50.

NOVRUZ MAMEDOV, singer/**FAZIL ALIEV**, multi-instrumentalist. Music from Azerbaijan. Uris Auditorium, Metropolitan Museum, at 8. \$10.

VIRTUOSI QUINTET—Works by Ibert, Rossini, Arnold, others. Cornerstone Center, Bennett Ave. and 189th St. (923-5757), at 3. \$7.

NEW YORK SYMPHONIC ARTS ENSEMBLE, Alejandro Guzman conductor. Works by Bach, Piston. Julia Richman High School Auditorium, Second Ave. and 57th St. (841-6080) at 3. Free.

ASPEN WINDS QUINTET—With pianist Ann Schein. Premiere of Allen Shawn's Sextet for Piano and Wind Quintet. Also, works by Liadov, Jongen, Zemlinsky, Nielsen. New School Auditorium, Sixth Ave. and 12th St. (229-5689), at 2. \$5.

ALAN JOHNSON—See 4/4.

STUDENTS OF THE SINGERS FORUM—See 4/4.

NEW AMSTERDAM SINGERS, Clara Longstreth conductor. Works by Bach, Buxtehude. Church of St. Mary the Virgin, 145 W. 46th St. (662-6523), at 2:30. \$15.

BARGEMUSIC—See 4/2. Today at 4. \$18.

BROOKLYN PERFORMING ARTS COMPANY, Stephen Scovasso conductor. Verdi's *Requiem*. St. Ann's Church, Clinton and Montague Sts., Brooklyn (718-259-6000), at 4. \$12.

Monday, April 6

ISRAEL CHAMBER ORCHESTRA, Shlomo Mintz conductor-violinist. Schubert's Symphony No. 5 in B-flat, D. 485; Odeon Partos's Concertino for Strings; Mendelssohn's Violin Concerto in E Minor, Op. 64. Carnegie Hall at 8.

JUPITER SYMPHONY PLAYERS—Featuring pianist Mary Alderice Malin. Bach's Piano Concerto in F Minor; Bach's Concerto in C Minor; Wieniawski's *Polonaise*. Alice Tully Hall at 8. \$10-\$20.

MARYLAND BACH ARIA GROUP—Featuring baritone Larry E. Vote, bassoonist Deborah Greitzer, others. Works by Torelli, Michael Ellison, Ross Moyer, others. Weill Recital Hall at 8. \$10.

COLUMBIA COMMUNITY CHORALE—Premiere of *Letters From an Exile*, a musical trilogy by Helen T. Duesberg, set to the Ezra Pound translations of the Chinese poems by Li T'ai Po. Merkin Concert Hall at 8. \$15.

HARRY CONNICK JR.—See 4/2.

MUSIC TODAY ENSEMBLE, Christopher Kendall conductor; featuring soprano Carmen Pelton. N.Y. pre-

miere by Sebastian Currier, Andrezej Panufnik. Also, works by Busoni-Schoenberg, Lukas Foss, Ives. Walter Reade Theater, 165 W. 65th St. (721-6500), at 7:30. \$15.

Tuesday, April 7

GARRICK OHLSSON, pianist. Beethoven's Sonata No. 30 in E, Op. 109; Beethoven's Sonata No. 23 in F Minor, Op. 57; Chopin's Twenty-four Preludes, Op. 28. Carnegie Hall at 8. \$8-\$20.

NEW YORK PHILHARMONIC—See 4/2.

CHAMBER MUSIC CONCERT—Juilliard students perform works by Penaforte, Beethoven, Poulenc, Field, Shostakovich. Alice Tully Hall at 8. Free; tickets required.

ST. LUKE'S CHAMBER ENSEMBLE—With pianist Lillian Kallir. Dvorak's Piano Quintet in A, Op. 81; Katia Tchamberdji's *Songs Without Words*; Haydn's Divertimento in D. Merkin Concert Hall at 8. \$12.

MATITIAHU BRAUN, violinist; with clarinetist David Glazer, pianist Jeananne Albee. Works by Milhaud, Dvorak, Bartok, Bruch, Mozart. Merkin Concert Hall at 2. \$8.

YOHEI ASAOKA, cellist. Weill Recital Hall at 8. \$13.

FLUTE FORCE—Works by Debussy, Alan Hovhaness, Peter Bacchus, Masao Yamauchi, Barber, Telemann, Max Surla. The Town School, 540 E. 76th St. (228-1048), at 7:30. \$10.

HARRY CONNICK JR.—See 4/2.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.-Thur. \$19-\$125; Fri., Sat. \$20-\$125. 3/30 at 8: Mozart's *Le Nozze di Figaro*, Keenan conducting; Valente, Upshaw, Von Stade, Hynninen, Ferruccio. 3/31 at 8: Strauss's *Elektra*, Levine conducting; Behrens, Voight, Rysanek, King, Weigl. 4/1 at 8: Puccini's *La Fanciulla del West*, Slatkin conducting; Daniels, Domingo, Milnes, Kelly, Yanni Yannissis (debut). 4/2 at 8: *Le Nozze di Figaro*; same as 3/30. 4/3 at 8: *Elektra*; same as 3/31. 4/4 at 1:30: First performance of Britten's *Billy Budd*; production by John Dexter, sets and costumes designed by William Dudley, lighting designed by Gil Wechsler, stage director Bruce Donnell; Mackerras conducting; Clark, Hampson, Morris, Held, Courtney. 4/4 at 8: *La Fanciulla del West*; same as 4/1. 4/6 at 8: *Elektra*; same as 3/31 except Dunn for Rysanek. 4/7 at 8: *Billy Budd*; same as 4/4.

St. Petersburg National Opera

NEW YORK STATE THEATER—Through 4/5. Tickets: \$20-\$70. 4/1 at 8: *Pique Dame*; stage direction by Stanislav Gaudassinsky; Vladimir Ziva conducting. 4/2, 4/3 at 8: *Le Coq d'Or*; stage direction by Gaudassinsky; Ziva conducting. 4/4 at 1:30, 8; 4/5 at 1:30: *Boris Gudonov*; stage direction by Gaudassinsky; Ziva conducting.

Opera Orchestra of New York

CARNEGIE HALL—Tickets: \$18-\$75. 4/5 at 8: Verdi's *I Due Foscari*, Queler conducting; Rowland, Chernov, Todisco, Short.

Other

AMATO OPERA THEATRE—Through 4/5. Anthony Amato, artistic director. Verdi's *La Forza del Destino*. 4/4 at 7:30; 4/5 at 2:30. 319 Bowery (228-8200). \$15.

BLUE HILL TROUPE—The group performs Gilbert and Sullivan's *Ruddigore* to benefit the Veritas Young Mothers Drug Treatment Program. John Jay College Theater, Tenth Ave. and 59th St. (879-3135). 4/1 at 8; 4/2, 4/3 at 7:30; 4/4 at 2, 7:30. \$12-\$45.

JOHN BROWNLEE OPERA THEATER, Christopher Larkin conductor. Rossini's *La Scala di Seta* and *L'Occasione la il Ladro*. Manhattan School of Music, Broadway and 122nd St. (749-2802). 4/1, 4/3 at 8; 4/5 at 2:30. \$10, \$15.

MEASURED BREATHS THEATRE COMPANY, Robert Press artistic director; Roberto Pace conductor. Lully's *Amadis*. Gene Frankel Theatre, 24 Bond St. (334-8402). 4/3-4/5 at 8. \$15.

GROUP OPERA—Verdi's *Il Trovatore*. Good Shepherd Faith Church, 152 W. 66th St. (877-0685). 4/3, 4/4 at 8. \$10.

DANCE

Alvin Ailey Repertory Ensemble

AARON DAVIS HALL—4/1-4/5. 4/1-4/3 at 8; 4/4 at 7:30; 4/5 at 5. Tickets: \$10-\$15. Premiere of *Triptych: Revelations*; *Guerilla Love Song Dances*; *To Have and to Hold*. City College of New York, Convent Ave. and 135th St. (650-7100).

ZeroMoving Dance Company

JOYCE THEATER—3/31-4/5. Tickets: \$20. 3/31 at 8: *Onlookers (Who Owns My Body?)*; *Modulations of Silence* (premiere); *Keepers of the Light* (premiere). 4/1, 4/2 at 8: *Others Journey*; *Fever*; *The Late Late Afternoon of a Faun*. 4/3 at 8: same as 3/31. 4/4 at 8, 4/5 at 2: same as 4/1. 4/5 at 7:30: same as 3/31.

Lar Lubovitch Dance Company

CITY CENTER—4/7-4/12. Tickets: \$15-\$38. 4/7 at 7:30: Premieres of *Waiting for the Sunrise*; *American Gesture*.

Royal Winnipeg Ballet

BROOKLYN CENTER FOR THE PERFORMING ARTS—4/4, 4/5. Tickets: \$17, \$22. 4/4 at 8: Balanchine's *Bello della Regina*; Jiri Kylian's *Nuages*; Anthony Tudor's *Lilac Garden*; Mark Gooden's *Symphony No. 1*. 4/5 at 2: Balanchine's *Allegro Brillante*; Uwe Scholtz's *Klavierkonzert ES-DUR*; Kylian's *Stoolgame*; Leonide Massine's *Gaite Parisienne*. 4/4 in Brooklyn Center for the Performing Arts, Brooklyn College, one block from the intersection of Flatbush and Nostrand Aves. 4/5 in Walt Whitman Hall, Brooklyn College campus. (718-434-1900).

Other

"DANCES...PATRELLE"—Featuring dancers Cynthia Gregory, Judith Fugate, others. Premieres of Francis Patrelle's *Country Dances/The Hunt*; *Clara*. Revivals of Patrelle's *Jazz Fools*; *Rhapsody in Blue*. Florence Gould Hall, 59th St. between Park and Madison Aves. (355-6160). 4/3, 4/4 at 8. 4/5 at 3. 4/3 Night Gala: \$65; all other nights: \$27.50.

JAMES MARTIN DANCE PROJECT—Featuring choreographer James Martin on the electric guitar. *Ravel and Pandora*; *Italian Tango Glider*; *The High Cost of Living*; *Just a Thread*. Eden's Expressway, Broadway between Prince and Spring Sts. (924-0077). 4/3-4/5 at 8. \$10.

JUILLIARD DANCE ENSEMBLE—Works by Doris Humphrey, Benjamin Harkavy, Pilobolus and Alwin Nikolais. Juilliard Theater, 155 W. 65th St. (769-7406). 4/3, 4/4, 4/6 at 8; 4/5 at 3. \$10.

JUDY DWORKIN PERFORMANCE ENSEMBLE—Dworkin's *Tinka*. DIA Foundation for the Arts, 155 Mercer St. (924-0077). 4/2, 4/3 at 8. \$10.

MARK MORRIS DANCE GROUP—Premieres of *Polka*; *New York*; others. Manhattan Center Grand Ballroom, 34th St. between Eighth and Ninth Aves. (219-3660). 4/7 at 8. \$20.

ODC/SAN FRANCISCO—Brenda Way's *Still Crazy/Kat*; *Loose the Thread*; *Force of Circumstance*. Joyce Theater. 4/7 at 8. \$20.

"RECOMMENDED DANCES"—Featuring dancers Cathie Caraker, Lisa Race, others. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/2-4/4 at 8. 4/5 at 3. \$12.

PERFORMANCE

THE KITCHEN—512 W. 19th St. (255-5793). 4/2-4/4 at 8:30; 4/5 at 3. Amy Sue Rosen, Derek Bernstein in *Disciplom*. 4/2, 4/5: \$10. 4/3, 4/4: \$12.

LA MAMA—74A E. 4th St. (956-6047). 4/3-4/5 at 7:30: Neil Greenberg's *I Am a Miserable and Selfish Person (Kick Me Dance)*. 4/2-4/4 at 10: John Moran, Daniel Harnett, Rebecca Moore in *The Haunted House*. \$12.

RESTAURANT D I R E C T O R Y

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35*
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
TM	Transmedia
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.—Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. (E) AE, CB, DC, MC, V.

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sautéed with fennel white wine sauce. Res. sug. L Mon.—Fri. noon–5. Br Sat.—Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. (M) AE, DC, MC, V.

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpafello, cannelloni amatitani. Open Tue.—Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

ARQUA—281 Church St., at White St. (334-1888). Casual. Italian-Veneto. Spcls: grilled sea scallops, gnocchi with fresh herbs and light tomato, braised rabbit with fresh herbs, garlic and white wine. Res. sug. L Mon.—Fri. noon–3. D Mon.—Sat. 5:30–11. Closed Sun. (M) AE.

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.—Fri. 11:30–3. D Mon.—Sat. 5:30–11. Closed Sun. (E) AE, CB, DC, MC, V.

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper,

crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.—Thu. 5–10:30, Fri.—Sat. to 11:30. (M) AE, CB, DC, MC, TM, V.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.—Fri. noon–3:30. Br Sat.—Sun. noon–4:30. D Sun.—Thu. 6–11, Fri.—Sat. to midnight. (M)

AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.—Thu. 6–11:30, Fri.—Sat. to midnight. Pre-theater D Mon.—Fri. 6–7. Br Sun. noon–9. Jazz nightly. (M–E)

AE, CB, DC, MC, V.

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie. Res. sug. L Mon.—Fri. noon–2:30. Br Sun. noon–3. D Mon.—Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.—Fri. 5–6:30. Private parties for 15–150. (E)

AE, TM.

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs à la broche. Res. sug. L Mon.—Fri. noon–3. Tea Mon.—Fri. 3–5. D Mon.—Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. (E) AE, CB, DC, MC, TM, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.—Fri. 11:30 a.m.–2:30. D Mon.—Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, TM, V.

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.—Sat. 6–11. Private parties for 10–60. Closed Sun. (M–E) AE.

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.—Fri. noon–3:30. D Mon.—Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.—Fri. noon–3. D Mon.—Wed. 5:30–10:30, Thu.—Sat. 5:30–11. Closed Sun. (M) AE, CB, DC, MC, V.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.—Thu. 11:30 a.m.–2 a.m., Fri.—Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. (I–M)

AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.—Wed. 11:30 a.m.–11, Thu.—Sat. to midnight, Sun. to 10. Br Sat.—Sun. 11:30 a.m.–4. (I) AE, DC, MC, TM, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.—Fri. noon–3. D Mon.—Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.—Sun. noon–3. (M) **Cellar in the Sky**: Wine-cellar setting. 7-course D with 5 wines. Mon.—Sat. at 7:30. Res. nec. Classical guitarist. (E) **Hors d'Oeuvre and City Lights Bar**: Jacket required. International hors d'oeuvres and supper menu Mon.—Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. (M)

AE, CB, DC, MC, V.

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice polenta and golden raisin sauce, wood grilled lamb chops with hummus cakes and black-olive and tomato relish, cazuela of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.—Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.—Sat. 6–10:30. Closed Mon. (M) AE, CB, DC, MC, V.

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.—Sun. noon–4. (I–M) AE.

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.—Sun. 5–11. (I) AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quattro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.—Thu. 11:30 a.m.–midnight, Fri.—Sat. to 1 a.m. Private parties for 100. Discount parking. (M) AE, CB, DC, MC, TM, V.

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.—Tue. 11:30 a.m.–8, Wed.—Sat. till 10. Pianist nightly. (M) AE, DC, MC, V.

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sautéed salmon fillet. Res. sug. L Mon.—Fri. 11:30 a.m.–4. Br Sat.—Sun. 11–4. D daily 4–midnight. Pianist Wed.—Sat. Private parties for 150. (M–E) AE, CB, DC, MC, TM, V.

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.—Fri. 11 a.m.–3. Dim sum Br Sat.—Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. (M) AE, CB, DC, MC, TM, V.

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled tuna or mahi mahi, baby-back lamb chops, Maine lobster, woodburning pizza oven. Res. sug. L Mon.—Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. (M) **Liberty Oyster Bar and Shark Aquarium**: Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. (I) AE, CB, DC, MC, V.

RESTAURANTS

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.-4 a.m. (I) **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-2:30. D Sun.-Thu. 5-10, Fri.-Sat. till midnight. Bar open till 2 a.m. nightly. (M) **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine alfredo, grilled swordfish, chicken piccata. L Mon.-Sat. 11-4. Br Sun. 11-3. D Sun.-Thu. 4-11, Fri.-Sat. to 1 a.m. (M) **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Fri. at noon. Sat.-Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. (E) **AE, MC, V.**

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1-11:30. (I) **AE, DC, MC, V.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. noon-4. D daily 4-4 a.m. Private parties for 50. (I-M) **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.-Sat. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-10:30. Br Sun. noon-4. (M) **AE, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-11:15, Sat. to 11:30, Sun. 5-10:30. (M) **AE.**

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.-Sat. 11:30 a.m.-3. Br Sun. noon-4. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. (I) **AE, CB, DC, MC, V.**

GAYLORD—87 First Ave., bet. 5th-6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon-midnight. (I) **AE, MC, TM, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flagolet, warm chocolate cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-10, Fri.-Sat. to 11, Sun. to 9:45. (E) **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Closed Sun. (E) **AE.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-2 a.m. Ent. (M) **AE.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 1-11. Closed Mon. (M) **AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marchiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.-Thu. noon-11, Fri.-Sat. to 11:30. (M) **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Se-toise. Res. nec. L Tue.-Sun. noon-3. D Tue.-Thu. 6-11:30, Fri.-Sat. to midnight, Sun. 5:30-11. Closed Mon. (M) **AE.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.-Sun. noon-3. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Guitarist evenings. (M) **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.-Fri. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D daily 5:30-1 a.m. (M) **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella a la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) **AE, DC, V.**

SIRACUSA—65 Fourth St. (254-1940). Casual. Southern Italian. Spcls: pasta con sarde, squid with black ink sauce, penne arrabbiata. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to 11:30. Closed Sun. (M) **AE.**

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sat.-Sun. noon-4. (M) **AE, CB, DC, MC, V.**

CAFE IGUANA—235 Park Ave. So., at 19th St. (529-4770). Casual. Tex-Mex. Spcls: char-broiled swordfish, barbecued beef, fajitas. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sun. noon-4. D daily 5-12:30 a.m. Private parties for 25-500. (M) **AE, CB, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.-Fri. noon-4:30. D Mon.-Wed. 5:30-1 a.m., Thu.-Sat. to 2 a.m., Sun. 5-midnight. (M) **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. Jazz Mon.-Fri. from 5:30, Sat.-Sun. from 9:30. (I-M) **AE, CB, DC, MC, TM, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.-11. (M) **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.-Fri. 11:30 a.m.-11, Sat. 5:30-11. Br Sun. noon-4. (M) **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. 8 a.m.-11 a.m. L Mon.-Fri. 11:30 a.m.-3. Br Sun. 11 a.m.-3. D Sun.-Fri. 6-10, Sat. to 10:30. Private parties for 6-60. (M) **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30, Fri.-Sat. to 11, Sun. 5:30-9. Private parties for 28. (M) **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th-29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon-3. Light menu daily 3-6. D daily 6-midnight. (M) **AE, CB, DC, MC, TM, V.**

MESA GRILL—102 Fifth Ave., bet. 15th-16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and south-western fries. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11, Sun. 5:30-9:30. (M) **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. (M) **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.-Fri. noon-3. D daily 6-11. (M) **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.-Fri. 11:30 a.m.-11:30, Sat. 4:30-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) **AE, DC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m., Sat. 8 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-3:30. Br Sun. 11 a.m.-3. D Mon.-Sat. 5-11, Sun. 5:30-11. Bar noon-1 a.m. Private parties for 10-235. (M) **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10:30. Private parties for 25-100. Pianist Mon.-Sat. from 6-10:30. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.-Fri. 4-4 a.m., Sat. 8-4 a.m. Cabaret nightly. Rest. closed Sun. (E) **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.-Sat. noon-5. D Sun.-Wed. 5-11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. (I-M) **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, friisee, prosciutto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 6-11, Fri.-Sat. 6-midnight, Sun. 5-9:30. (M) **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30-2:30. D Mon.-Sat. 5:30-11, Sun. to 10. Private parties for 30-300. Pianist nightly. (E) **AE, CB, DC, MC, V.**

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.-Fri. noon-3. Br Sun. noon-4:30. D Tue.-Sat. 5-midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. (M) **AE, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thu. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) **AE.**

RESTAURANTS

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Enclosed garden room. Private parties for 10-100. (M) AE, CB, DC, MC, V.

J.J. APPLEBAUM'S DELI CO.—431 Seventh Ave., at 33rd St. (563-6200). Casual. Kosher-style deli. Spcls: pastrami sandwich, cornbeef sandwich, blintzes. Open B, L and D 8:30 a.m.-8. (I) AE.

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.-Fri. noon-3. D Tue.-Thu. 5-11, Fri.-Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. (M) AE, CB, DC, MC, TM, V.

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.-Fri. 11:45 a.m.-3. Br Sun. 11:30 a.m.-4. D Mon.-Thu. 5:30-11:30, Fri. 5:30-12:30 a.m., Sat. 5-12:30 a.m., Sun. 5-10:30. (M-E) AE, CB, DC, MC, V.

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.-Sat. from noon-2. Br Sun. from 12:30-2:30. D cruise sails nightly from 7-10. Private parties for 2-2000. Dancing. (E) AE, MC, V.

43rd-56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.-Sat. 11:30 a.m.-11:30. Br Sun. 12:30-4. D Mon.-Sat. 4-11, Sun. to 10. (M) AE, CB, DC, MC, TM, V.

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatillo salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.-Fri. noon-2. Buffet Br Sat. 11 a.m.-2, champagne and lobster buffet Br. Sun. 11:30 a.m.-3. D daily 6-10:30. Piano bar 5:30-1 a.m. (M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; filet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Jazz Br Sun. 11:30 a.m.-3. (M-E) Ent. nightly 5:30-11:30. AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.-11 a.m. Br Sat.-Sun. 11-5. L Mon.-Fri. 11 a.m.-5. D daily 5-10. S daily 10-6 a.m. Reduced rate parking. Private parties for 40-120. (M) AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Human/Szechuan. Spcls: dim sum, orange flavored beef or chicken, filet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.-3. D daily 6-11:30. Private rooms for 8-60. (M-E) AE, CB, DC, TM.

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30 a.m.-3, Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

COLDWATERS—988 Second Ave., bet. 52nd-53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1 1/4-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.-4. D daily 4-3 a.m. Private parties

for 15-75. Ent. nightly. (I-M)

AE, CB, DC, MC, V.

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarcuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.-Fri. 7 a.m.-9, Sat. 8 a.m.-4. Closed Sun. (I-M) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse**: Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) **Drake Bar**: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

FITZERS—687 Lexington Ave., bet. 56th-57th Sts., in the Fitzpatrick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. 7:30 a.m.-11 a.m. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10:30. Private parties for 40. (M) AE, MC, V.

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room**: Formal. American-contemporary. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-9:30, Fri.-Sat. to 11:30. Complete pre-theater D 5-6:15; after-theater D 10-11:15. Res. nec. Closed Sun. (E) **Grill Room**: Formal. American-contemporary. L Mon.-Fri. noon-2. D Mon.-Sat. 5-11:30, desserts and cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Private party rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

HOBEAUS—882 First Ave., bet. 49th-50th Sts. (421-2888). Casual. American. Spcls: lobsters, prime rib, 16-oz. sirloin steak. Res. sug. L and Br Mon.-Sat. 11:30 a.m.-4, Sun. noon-4. D daily 4-3 a.m. Private parties for 40. (M) AE, DC, MC, TM, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille de foie gras, artichoke heart and truffle on a bed of lettuce; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.-Sat. noon-3. D Tue.-Fri. 7-10:30, Sat. 6-10:30. Pre-theater D Tue.-Sat. 6-6:30. Closed Sun.-Mon. (E) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, TM, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Sat. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th-56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice

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ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.—Fri. noon–4. D Sun.—Thu. 5–midnight, Fri.—Sat. to 1 a.m. Private parties for 150. (M) AE, CB, DC, MC, V.

RYAN MCFADDEN—800 Second Ave., at 42nd St. (599-2226). Casual. American-Irish. Spcls: shepherd's pie, turkey pot-pie, fish and chips. Res. sug. L Mon.—Fri. noon–5. D Mon.—Sat. 5–midnight. Private parties for 60–150. Closed Sun. (M) AE, CB, DC, MC, TM, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.—Sat. noon–3. D Mon.—Thu. 5:30–10:30, Fri.—Sat. to 11:30, Sun. 5:30–10:30. (M-E) AE, CB, DC, MC, TM, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.—Fri. 11:30 a.m.–3. D Mon.—Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. (M) AE, CB, DC, MC, TM, V.

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregrine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. (M) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.—Fri. 11:30 a.m.–2:30. D Mon.—Sat. 5:30–10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.—Fri. noon–3. D Mon.—Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.—Fri. noon–midnight, Sat.—Sun. 5–midnight. (M-E) AE, CB, DC, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all'parmigiana. Res. sug. B Mon.—Fri. 7 a.m.–11 a.m. L Mon.—Sat. 11:30 a.m.–5. D Mon.—Fri. 5–10. Closed Sat.—Sun. (M) AE, CB, DC, MC, V.

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.—Fri. 11:30 a.m.–3. D Mon.—Fri. 5–10. Bar Mon.—Fri. 11:30 a.m.–11. Closed Sat.—Sun. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. (M) **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.—Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.—Sat. 6–2 a.m., Sun.—Mon. 8–1 a.m. (M-E) **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.—Sat. 7 a.m.–11:30 a.m., Sun. to noon. L Mon.—Sat. 11:30 a.m.–3. Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. AE, CB, DC, MC, V.

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.—Fri. noon–3. Br Sun. noon–3:30. D Mon.—Thu. 5–11:30.

Fri.—Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. (M) AE, DC.

ZEPHYR GRILL—1 Mitchell Pl., at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper fillet with lobster sauce. Res. sug. B Mon.—Sat. 7 a.m.–10:30 a.m. L Mon.—Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.—Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. (M) AE, CB, DC, MC, V.

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: ricotta ravioli with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.—Fri. 7–10, Sat.—Sun. 7:30–11. L Mon.—Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.—Sat. 6–10:30. (E) **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.—Fri. noon–3. Snacks 3–6. D daily 6–11. (M) AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.—Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.—Sat. 9:30–midnight. Free D parking 5:30–1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.—Fri. 7:30–10:30. Br Sat.—Sun. 9 a.m.–3:30. L Mon.—Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. (M) AE, CB, DC, MC, V.

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.—Fri. noon–2:30. D Mon.—Sat. 5:30–10:30. Pre-theater D Mon.—Sat. 5:30–6:30. (E) **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.—Fri. noon–3. D Mon.—Sat. 5:30–10:30. Closed Sun. (M) AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.—Sat. noon–2. D Mon.—Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. (E) AE, CB, DC, MC, TM, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St. (581-8888). Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.—Fri. noon–4. D Mon.—Thu. 4–11, Fri.—Sat. to midnight, Sun. to 10. Private parties for 100. Free parking after 5. (M-E) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.—Fri. 11:30 a.m.–3. D Mon.—Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. (M) AE, CB, DC, MC, V.

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.—Fri. noon–4. D Mon.—Fri. 4–midnight, Sat.—Sun. from 5. Private parties for 30–40. Free D parking. (M-E) AE, CB, DC, MC, V.

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. (M) AE, CB, DC, MC, V.

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.—Fri. 7 a.m.–10a.m. L Mon.—Fri. noon–3. D Mon.—Fri. 6–11. Br Sun. 11:30–3. (M) **Bar Cafe:** Casual. French/American. L and D daily noon–11. (M) AE, CB, DC, MC, V.

RESTAURANTS

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.-Sat. noon-3. D Mon.-Sat. 4:30-11:30. Reduced rate D parking. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete L. Pre-theater D 5:30-6:30. Closed Sun. (E) AE, CB, DC, MC, V.

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. (E) AE, DC.

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guida, cappellini primavera, cassola. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE.

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Fri. noon-3. Italian Br Sat.-Sun. noon-3. D daily 5-midnight. Pre-theater D 5-8. Post-theater D 10-1 a.m. Private parties for 10-200. Free parking from 5-1 a.m. (M) AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with saffron cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30, Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. (E) AE, DC, MC, V.

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.-Fri. noon-2:30. Buffet L Sat. noon-2:30. Jazz Br Sun. noon-2:30. (M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-10. Spec. pre-theater D 5-9. Reduced rate parking after 5. Private parties for 10-250. (M) AE, CB, DC, MC, V.

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vini, tiramisù. Res. sug. L Mon.-Sat. 11:30 a.m.-2:30. D Mon.-Sat. 4-11:30, Sun. 2-10. Free D parking. Private parties for 100-500. (M) AE, CB, DC, MC, V.

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). J.W.'s Steak House: Casual. American. Res. sug. D Tue.-Sun. 5:30-11. Prix fixe D Tue.-Sun. 8-10. Closed Mon. (M) The View: Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.-2. Br Sun. 10:30 a.m.-2:30, Wed. from 11:30 a.m. D Sun.-Thu. 5:30-11, Fri. and Sat. 5-midnight. (E) AE, CB, DC, MC, V.

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: crayfish and wild mushroom ragout with seafood tarragon sauce, monkfish steak in a parsley coat with vegetable cannelloni and chive sauce, roast spring squash on a nest of cabbage with burgundy sauce. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Pre-theater D 5:30-6:30. (M) AE, CB, DC, MC, V.

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisù. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11. Private parties for 8-45. Closed Sun. (E) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiaro, veal rollatine marsala, spendino Romano. Open for L and D Sun.-Thu.

noon-10:45, Fri.-Sat. to 11:45. Pre-theater D 5-7:30. (M) AE, CB, DC, MC, V.

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnets de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, MC, V.

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, médaillons of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.-Thu. 5:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. noon-10:30. Pre-theater D 5:30-6:15. Dancing. Private parties 10-1000. Closed Mon. (E) The Rainbow Promenade: Jacket required. Continental. Spcls: trio of American caviars with broche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-1 a.m., Sun. noon-11. Br Sun. 11:30 a.m.-2. (I-M) AE.

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sautéed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5-10:30, Fri.-Sat. to 11:30. Complete L and D. Closed Sun. and holidays. (M-E) AE, DC, MC, V.

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. D daily 5-midnight. Buffet Br Sun. 11 a.m.-3. Pianist nightly from 6:30. (M) AE, CB, DC, MC, TM, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.-Fri. 11:30 a.m.-3, D Mon.-Sat. 5-11. Pre-theater D 5-6:30. Free D parking. Closed Sun. (E) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I) AE, MC, V.

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.-Sat. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-midnight, Sun. 3-9. Private parties for 150. (M) AE, CB, DC, MC, TM, V.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.-Sat. 11:30 a.m.-3, D Mon.-Sat. 5-11. Pre-theater D Mon.-Sat. 5-6:30. Ent. Tue.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. Private parties for 10-250. Antipasto Bar and Cafe: Open daily till 1 a.m. (M) AE, MC, V.

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 10-500. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. (M) AE, CB, DC, MC, TM, V.

WARWICK HOTEL—54th St. and Sixth Ave., (247-2700). Sir Walter's: Continental. L Mon.-Sat. 11:30 a.m.-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30 a.m.-3. (M) Bar and Lounge: American. L Mon.-Fri. 11:30 a.m.-2:30. S 10:30-1 a.m. AE, DC, MC, V.

57th-60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon

SOLUTIONS TO LAST WEEK'S PUZZLES

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RESTAURANTS

quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiole oil and cranberry relish. L Mon.-Fri. noon-3, Sat. to 2:30. D Mon.-Thu. 6-11, Fri. to 11:30, Sat. 5-11:30, Sun. 5:30-10:30. (M-E) AE, CB, DC, MC, V.

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. French-Californian. Spcls: pan-seared salmon with carrots, zucchini, and spinach; grilled swordfish steak with mixed field greens and tomato caper compote; barbecued leg of rabbit with orzo and broccoli. Res. nec. B daily 6:30 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D daily 5:30-10:30. S daily 10:30-1:30 a.m. Pre-fixe L. Pre-theater D 5:30-6:30. (E) AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.-3. Cocktails 4-1 a.m. Pre-theater D daily 5:30-10:30. D daily 5:30-11. Pianist nightly. (M) AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccioria piccante, tagliarini congado with yellow, red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Dress opt. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (E) Cafe: Open daily noon-midnight. (M) AE, DC, MC, V.

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and ossetra caviar, grilled free range chicken breast with white cannellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.-Fri. 6:30 a.m.-11:30 a.m., Sat.-Sun. from 7. L Mon.-Fri. 11:30-3. Br Sat.-Sun. 11:30 a.m.-2:30. Pre-theater D 5:30-7. D daily 5:30-11. Prix fixe D. Bar till 1 a.m. (E) AE, CB, DC, MC, TM, V.

LE BAR BAT—311 W. 57th St. (307-7228). Casual. French-Vietnamese. Spcls: crisp lobster wontons with hot mustard and hoisin sauce, ginger stuffed whole sizzling fish, crisp roast Saigon duck with tamarind sauce. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-midnight, Sun. 4:30-11. Cocktails till 4 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE, DC, MC, V.

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marinere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.-Sat. 6-10:30. Private parties for 12. Closed Sun. and Mon. (E) AE, CB, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 125. (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. (I-M) AE, DC, TM, V.

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. (M) AE, CB, DC, MC, V.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D Mon.-Sat. 5:30-midnight, Sun. to 11. Pre-theater D 5:30-7:30. Post-theater D 10:30-midnight. (E) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room**: Formal. Continental. Res. nec. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. noon-2:30. D Tue.-Thu., Sun. 5:30-10. Fri.-Sat. to 10:30. Pre-theater D Tue.-Sat. 5:30-6:30. Pianist Tue.-Sat. (M-E) **Oak Room**: Formal. L Mon.-Fri. 11:30 a.m.-3:30. Br Sun. 9 a.m.-2. D daily 5:30-1 a.m. Pre-theater D Mon.-Fri. 5:30-6:30. Pianist. **Oak Bar**: Casual. Sandwich menu daily 11:30 a.m.-1 a.m. Bar till 3 a.m. **Oyster Bar**: Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. from noon. (M-E) **Palm Court**: Dress opt. Continental. Res. nec. B Mon.-Fri. 7 a.m.-10:45 a.m., Sat. from 8 a.m. L Mon.-Sat. noon-2:45. Br Sun. 10 a.m.-2:30. Tea Mon.-Sat. 3:45-6, Sun. from 4. Supper: Mon.-Sat. 6-midnight, Sun. to 11. (E) **Trader Vic's**: Casual. Light menu Mon.-Sat. 5-1 a.m., Sun. 4-midnight. AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5-midnight. (M) AE, CB, DC, MC, V.

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.-11 a.m. L daily 11 a.m.-5. D daily 5-midnight. Pre-theater D 5:30-10:30. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:30, S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in ravioli, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.-Fri. 11:45 a.m.-2:30. D Mon.-Sat. 5:45-11, Sun. 4-10. Pre-theater D 5:30-7. Private parties for 40. (E) AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.-Sat. 5:30-11, Sun. 5-10. (M) AE, CB, DC, MC, V.

SERENDIPITY 3—225 East 60th St. (838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.-Thu. 11:30 a.m.-12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. (I) AE, CB, DC, MC, TM, V.

VEGETARIAN HEAVEN—304 W. 58th St. (956-4678). Casual. Chinese-Japanese-vegetarian. Spcls: steamed dumpling, vegetable rice noodles, vegie squid sauteed with hot spicy sauce. Res. sug. L and D daily 11 a.m.-10:30. V.

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.-11 a.m. L and D daily 11 a.m.-1 a.m. (I) AE.

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. Also 142 W. 44th St. (354-4444). (I-M) AE, CB, DC, MC, TM, V.

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.-Sat. 5:30-11. Prix fixe menu. Private parties for 16-24. Closed Sun. (M) AE.

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauternes, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. **The Rotunda**: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguiamaga, fidegwa, tapas, paella a la Valenciana. Res. sug. D daily 5:30-midnight. Complete D. Pianist nightly. (M) AE, MC, V.

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. (M) AE, CB, DC, MC, TM, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle**: Dress opt. Buffet Br Sun. noon-3. D Tue.-Sat. 6-11. **Carlyle Restaurant**: Formal. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) **Bernelmans Bar**: Cocktails daily noon-1 a.m. **Gallery**: Tea daily 3-5:30. AE, CB, DC, MC, V.

CASALONE—1675 Third Ave., bet. 93rd-94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon-3. D daily 5:30-11:30. (M) AE, MC, TM, V.

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30-2 a.m. Pianist Tue.-Sat. from 11. Private parties. (M) AE, MC, V.

FIRST WOK—1384 First Ave., at 74th St. (772-2435). Casual. Chinese. Spcls: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Mon.-Thu. 4-11, Fri. to midnight, Sat. to 12:30 a.m., Sun. 1-11. (I-M) AE.

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, filet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon-3. D daily 6-10:45. Private parties 16-20. (M) AE, MC, V.

IL VALLIETTO—133 E. 61st St. (838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

ISLAND—1305 Madison Ave., bet. 92nd-93rd Sts. (996-1200). Casual. Mediterranean. Spcls: mallorredus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon-3. D daily 6-midnight. (M) AE.

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M-E) AE, CB, DC, MC, TM, V.

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinai-grette, poached salmon with sauce chezillot. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC.

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sautéed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.-11 a.m. L daily noon-2:30. D daily 6-10:30. (E)

AE, CB, DC, MC, V.

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon-11. Private parties 40-125. (M)

AE, CB, DC, MC, V.

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-2:30. Br Sun. 11:30 a.m.-2:30. Afternoon tea daily 2:30-5:30. D daily 6:30-10:30. Banquets for 25-175. (E)

AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: dame de saumon poele, endives et fevettes meunière, cote de veau aux jus parfait a la citronnelle au coulis de fruits rouges. Res. sug. D Tue.-Sat. 6-2 a.m. Dancing Tue.-Sat. Private parties for 10-400. Closed Sun. and Mon. (E)

AE, DC.

MIMOSA—1354 First Ave., bet. 72nd-73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight, Sun. 5-10. (M)

AE, DC, MC, V.

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sautéed crab cakes, chicken piccata. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-4. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. (M)

AE, DC, MC, V.

NEW YORK BOAT YARD—1562 Second Ave., at 81st St. (879-6494). Casual. American-seafood. Spcls: baked seafood lasagna, grilled salmon with dill mustard sauce, sole florentine. No res. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D Sun.-Wed. 4-11, Thu.-Sat. to midnight. (M)

AE, DC, MC, V.

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. Br Sun. 11 a.m.-2. D Mon.-Sat. 5:30-10:45, Sun. 4:30-9:30. Private parties for 30-80. (M)

AE, DC, MC, V.

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12. (M)

AE.

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.-Fri. 11:30 a.m.-3, Sat.-Sun. noon-3:30. D Mon.-Sat. 5:30-midnight, Sun. to 11. (M)

AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat. from noon. Parking. Closed Sun. (M)

AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.-10 a.m. Br Sun. noon-3. L daily noon-2:30. D daily 6-10. Private parties for 10-40. (E)

AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.-Fri. noon-4:30. D daily 5-midnight. (E)

AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mus-

sels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thu. 5-12:30 a.m. Fri.-Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.-4. Sun. from 11 a.m. (I)

AE, DC, MC, V.

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-11. Private parties for 25. (I)

AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmolva with herb orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risotto-spinach cake. Res. sug. L Tue.-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-2:30. D Mon.-Fri. 6-11, Sat. 5:30-11:30, Sun. 6-10. Private parties for 120. (E)

AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). The Stanhope Dining Room: Jacket required. Continental-Mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted mignon fish. Res. sug. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. to 10 a.m. L Mon.-Fri. noon-2:30. Br Sat.-Sun. seatings at noon and 2. D daily 6-10:30. Dancing every Fri. 8-midnight. (E) Gerard's: Cocktails and light fare noon-1 a.m. daily. Pianist Tue.-Sat. 6-10. Le Salon: B daily 10:30 a.m.-noon. L daily noon-2. Tea daily 2-5:30. (E)

AE, CB, DC, MC, V.

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al romarino, brick oven pizza. Res. for 4 or more. D only Sun.-Thu. 5-11, Fri.-Sat. to 12:30 a.m. Pre-theater D 5-7. Jazz Fri.-Sat. 11-2 a.m. (M)

AE, DC, MC, V.

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. 11:30-4. D daily 5:15-midnight. Pre-theater D with seating 5:15-6:30. (M)

AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E)

AE, CB, DC, MC, V.

CARMINE'S—2450 Broadway, bet. 90th-91st Sts. (362-2200). Casual. Homestyle Italian. Spcls: hot antipasto platter, mixed seafood pasta, chicken contadina. Res. sug. for 6 or more. D Mon.-Thu. 5-11, Fri.-Sat. to midnight, Sun. 2-10. (M)

AE.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruita de mare. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theater D 5-7. Private parties for 100. (M)

AE, CB, DC, MC, V.

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.-3. D Mon.-Thu. 4:30-11, Fri.-Sat. to midnight, Sun. 3-11. Jazz Tue.-Sat. (M)

AE, DC, MC, V.

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.-11 a.m. Br Sat.-Sun. 11 a.m.-4. L Mon.-Fri. 11 a.m.-4. D daily 4-midnight. Pre-theater D Mon.-Sat. 5-7:30. (M)

AE, DC, MC, V.

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd-83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.-Thu. 6-midnight, Fri.-Sat. to 1 a.m., Sun. 5-11. (M)

AE.

THE GINGER MAN—51 W. 64th St. (874-5100). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.-Fri. 8 a.m.-11 a.m., Sat. 10 a.m.-11 a.m. L Mon.-Fri. 11:30 a.m.-5. Br Sun. 10 a.m.-4. D Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 15-100. (M)

AE, CB, DC, MC, V.

IL DUOMO—200 West End Ave., at 69th St. (787-4100). Casual. Northern Italian. Spcls: homemade tortelloni stuffed with pumpkin and creamy porcini sauce, veal chop Partenopea, scampi griglia. Res. sug.

L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 4:30-11:30, Sun. 3:30-11:30. Private parties for 20. (M)

AE.

SARABETH'S—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: grilled Louisiana shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sautéed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.-Fri. for B, L, tea, and D from 8 a.m.-11, Sat. 9 a.m.-11:30, Sun. 9 a.m.-9:30, Mon. 8 a.m.-10:30. Also 1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). (M)

AE, DC, MC, TM, V.

SYLVIA'S—328 Lenox Ave., bet. 126th-127th Sts. (996-0660). Casual. Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.-Fri. 7:30 a.m.-1. L Mon.-Sat. 11 a.m.-3. Br Sun. 1-7. D Mon.-Sat. 3-10:30. (I)

No credit cards.

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sautéed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.-Fri. noon-3:45. D Sun.-Thu. 5:30-11:30, Fri.-Sat. 5-midnight. Br Sat.-Sun. 10 a.m.-3:45. Private parties for 15-1500. (E)

AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, médaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.-Fri. noon-2:30. D Tue.-Sat. 6-10. Banquet facilities for 150. Harpist Tue.-Sat. Free valet parking. Closed Sun.-Mon. (E)

AE, DC, MC, V.

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I)

AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. (M)

AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D nightly 6-11:30. Pianist nightly. (E)

AE, CB, DC, MC, V.

QUEENS

MING GARDEN—200 Garden City Plaza, Garden City (516-248-9790). Casual. Chinese. Spcls: sesame chicken, salt and pepper scallops, orange beef. Res. sug. L Mon.-Sat. noon-3. D daily 3-10:30. Private parties for 75. (M)

AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I)

AE, DC, TM, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M)

AE, DC, MC, V.

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Ent. Tue.-Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. (E)

AE, CB, DC, MC, V.

OTHER EVENTS

COMPILED BY GIA KOURLAS

FAIRS, FESTIVALS, AND SHOWS—Art in Society is the theme of the **Gallatin Arts Festival**, which runs 4/1-12. Performances in dance, film, theater, literature, music, and visual arts are to be held throughout NYU's campus. Free (998-7344). . . . **The Staten Island Saturday Fair** begins its year-round **Fun Festival** on 4/4, from 10 a.m. to dusk. At the Ferry entrance, along the waterfront. Free (718-720-5378). . . . **Sanford Smith and Associates** presents the **Fourth Annual Works on Paper Show**, 4/3-5, at the Seventh Regiment Armory, Park Ave. and 67th St. Fri. and Sat., 11 a.m.-8, and Sun., till 7. \$10 (777-5218). A pre-show sale benefits the National Down Syndrome Society; on 4/2, 6-9. \$75; reserve (460-9330). . . . **The Fourth Avenue Festival** is 4/4 (rain date 4/11), 10 a.m.-7, on Fourth Ave. from Astor Pl. to E. 5th St. Free (989-6077). . . . **The Washington Square Spring Festival** is 4/5 (rain date 4/12) on Washington Sq. S. and Washington Sq. E. around the park. From 10 a.m. to 7. Free (989-6077). . . . See "Children," p. 139 for **Ringling Bros. and Barnum & Bailey's Circus** and **Big Apple Circus**.

BENEFITS—Artists Space marks its eighteenth anniversary with its annual spring benefit dinner, **Fool for Art**, on 4/1. Dinner is at various restaurants in the Soho area and starts at 7:30. Dancing follows at 9 at 223 W. Broadway, between Franklin and White Sts. \$30 (dancing only), \$225; reserve (226-3970). . . . **The Children's Museum of Manhattan** presents its **Sixth Annual Spring Benefit** on 4/5 at the New York Grand Hyatt Hotel, Park Ave. at Grand Central. \$50-\$350; reserve (721-1223). . . . **The Save the Children Dinner Dance** is 4/7 at the Pierre Hotel, Fifth Ave. at 61st St. Cocktails at 7; dinner follows at 8. \$500-\$1,000; reserve (213-0909). . . . **The Seventeenth Annual Cosmetic Industry Million Dollar Beauty Ball** benefits the **March of Dimes Birth Defects Foundation** on 4/6 at the Waldorf-Astoria, Park Ave. at 50th St. Cocktails at 7; dinner begins at 8. \$600; reserve (353-8353). . . . **The National Kidney Foundation** holds its first **Celebrity Doodle Auction** on 4/1 at 6. At the Seagram's Building, 375 Park Ave. \$100; reserve (629-9770). . . . **The Jewish Community Center** hosts a **Dessert and Dancing Benefit** on 4/1 at 8. At Tavern on the Green, Central Park W. at 67th St. \$75, \$150 (580-0299). . . . **The Publishers' Publicity Association** hosts a three-part program, "Coming of Age in the Other America," to benefit the **Union Settlement Association in East Harlem** on 4/1. \$25; call for details (360-8818). . . . **St. Bartholomew Community Club** presents its **Fifteenth Annual Swimathon Fundraiser for the Homeless**, 4/1-5, at 50th St. and Park Ave. Call for registration (751-1616). . . . **The Rape Crisis Intervention Program** at Mount Sinai Medical Center hosts a **Benefit Cocktail Party** on 4/2 at the Westbury Hotel, 15 E. 69th St., 6-9. \$75-\$150; reserve (241-5461). . . . **Millinery Information Bureau** holds a benefit party for the **New York Foundation for the Arts** to celebrate "Straw Hat Week." On 4/6, 6-9, at Country Club, 201 E. 86th St. \$30; reserve (876-1114). . . . **The National Multiple Sclerosis Society** needs walkers for its **Super Cities Walk** on 4/5. Register at 9 a.m. at the World Financial Center. Call for details (463-9791). . . . **The American Paralysis Association** presents **Andrzej Wasowski** in a gala benefit performance on 4/1 at 7:30. At Alice Tully Hall, Lincoln Center. \$20-\$500; reserve (875-5050). . . . A benefit for **Dancing in the Streets** is 4/1 at 51 Chambers St. Starts at 8. \$20, \$40 (989-6830). . . . **The National Council for Research on Women** hosts a **Literary Gala** on 4/6 at 7:30. At St. Bartholomew's Episcopal Church, Park Ave. at 51st St. \$25-\$100; reserve (570-5001).

PERFORMANCE—**Color Story**, an experimental-theater piece that explores the role of color and fashion, fea-

tures movement, music and design. Runs 4/2-4, 9-11 at 8 and 4/5, 12 at 4. At the Ohio Theatre, 66 Wooster St. \$12; reserve (456-1560).

LECTURES, DISCUSSIONS, AND READINGS—**The Poetry Center of the 92nd Street Y**, 1395 Lexington Ave., presents **Alice Adams and Francine Prose** on 4/6 at 8. \$8; reserve (415-5440). . . . **The Poetry Project**, St. Mark's Church, Second Ave. and 10th St., presents **Jim Carroll & Eileen Myles** on 4/1 at 9; **Tribute to Harry Smith II** on 4/3 at 10:30; **Aerial Magazine Reading**, featuring John Cage, on 4/5 at 3; and an **Open Reading** on 4/6 at 8. \$5 (674-0910). . . . **The New York Public Library** presents poet **Brad Leithauser** on 4/1 and **Caroline F. Schimmil** on 4/7. Both at 6 in the Celeste Bartos Forum, Fifth Ave. and 42nd St. \$5 (930-0571). . . . **The Writer's Voice** presents **Russell Baker** on 4/2 at 8. At 160 Central Park W. \$10 (875-4123). . . . **Nuyorican Poets Cafe**, 236 E. 3rd St., presents the following: **Open Slam** at 9 (\$5) on 4/1; **Miguel Pinero's Nuyorican Nights** at 7:30 (\$10), Sarasota poets **Justin Spring** and **Joan Adley** at 10 (\$6), and **Dave Finczyński's Screaming Headless Torsos** at 11 (\$6) on 4/2; **Miguel Pinero's Nuyorican Nights** at 7:30 (\$10), poet **Katherine Arnoldi** at 10 (\$5), **Steve Cannon's The Set Up** at 10:30, and **Poetry Slam** on 4/3; and **Miguel Pinero's Nuyorican Nights** at 7:30 (\$10), Tampa's Cuban poets **Dionisio Martinez**, **Sylvia Curbelo**, and **Ofelia Rodriguez-Goldstein** at 10 (\$6), and jazz from **The Eric Person People** at 11 (\$6). Call for details (505-8183). . . . **La Marna La Galleria**, 6 E. 1st St., presents readings by **Jennifer Davidson & Beatrix Gates** on 4/3 at 8 and a play-in-progress by **Georgia Larkin** on 4/4 at 8. Contributions accepted (505-2476). . . . **Poetry Society of America**, 15 Gramercy Park, presents **The Craft of Poetry** with poet **W.S. Merwin** on 4/6 at 8. \$4-\$12 (254-9628).

TOURS

THE MEDICI OF NEW YORK—**W.E.D. Stokes: The Rich Man's Reign of Terror on the West Side**. 4/4 at 10:30 a.m. New York Times columnist Christopher Gray conducts a tour on architectural patrons of the American Renaissance. Meet at the northwest corner of 73rd St. and Broadway. \$10 (799-0520).

RADICAL WALKING TOUR—**Chelsea I**. 4/4 at 1. An off-beat tour led by radical historian Bruce Kayton. Meet in front of the Chelsea Hotel, 222 W. 23rd St. \$6 (718-492-0069).

DEAD STARS REVISITED—4/4 at 3, **Crimebusting 101**. Learn the tricks of a modern detective on a tour of the best spy spots in town. (Followed by an optional murder mystery dinner with Hasselfree Mysteries, \$45.) \$5. Call the Events Specialty Exchange for meeting place and reservations. (518-4059).

GREEN-WOOD CEMETERY TOURS—4/5 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #2." Meet inside the main entrance at Fifth Ave. and 25th St. \$5 (718-469-5277), Brooklyn.

CITYWALKS—Tours with John Wilson. 4/4 at 1, **Greenwich Village North of Washington Park**. Meet at the southeast corner of Fifth Ave. and 8th St. . . . 4/5 at 1, **Historic New York: City Hall to the Battery**. Meet on the east side of Broadway at Murray St. by City Hall. \$12; reserve (989-2456).

BIG ONION WALKING TOURS—4/4 at 1, **Historic Old New York**, a tour of the area that is both Manhattan's oldest place of settlement and the center of world capitalism, from City Hall to Battery Park. . . . 4/5 at 1, **Immigrant New York**, a multi-ethnic tour through the Jewish East Side, Chinatown, Little Italy, and more. \$9; reserve (439-1090).

EAST VILLAGE—4/5 at noon, a tour with Joyce Gold.

Meet at 10th St. and Second Ave. \$12; reserve (242-5762).

NEW YORK CITY CULTURAL WALKING TOURS—4/4, 11, 18, 25, **Manhattan's Four Sq. Walking Tour**. Meet on the northeast corner of 14th St. and Broadway. \$15 (979-2388).

ADVENTURE ON A SHOESTRING—4/4 at noon in Manhattan and 1 in Queens, **Sunnyside Gardens, Queens**, the first planned community, designed by a group of visionary planners and architects in the 1920s. \$5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—4/5, 19 at noon, **Peddler's Pack**. A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. \$12, seniors and students \$10 (431-0233).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, \$10 unless noted. 4/4, 11, 18, 25 at 6, **Ghosts After Sunset**; meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . . 4/5 at 2: **Chelsea Saints and Sinners**; meet at the Flatiron Building at 23rd St. and Broadway for a tour through the history, architecture, and characters of historic Chelsea. . . . 4/5, 18, 25 at 2: **Famous Murder Sites**; meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . . 4/4, 11, 25 at 6: **Ye Olde Tavern Tour**; meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . . 4/4, 12 at 2: **Beverly Hills East**; meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . . 4/5, 26 at 2: **A Tour Named Jackie**; meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . . 4/4 at 2: **All in the Family**; meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . . 4/11 at 2, **JFK—The Tour**; meet on the corner of Madison and 76th St. . . . 4/5 at 2: **Historic Greenwich Village**; meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . . 2/23 at 2, **Hollywood on the Hudson**; meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. (718-291-6825). Most walks are 11:45 a.m.-3:45. 4/4, Goshen Countryside, NY. 4/5, Prospect Park, Brooklyn.

COMPILED BY KATE O'HARA

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). \$12-\$45. 4/3 at 7:30 vs. Atlanta. 4/7 at 7:30 vs. Detroit. . . . New Jersey Nets, Meadowlands Arena, E. Rutherford, N.J. (201-935-8888). \$10-\$28. 4/3 at 7:30 vs. Milwaukee. 4/5 at 7:30 vs. Atlanta.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). \$12-\$45. 4/2 at 7:30 vs. Pittsburgh. . . . Islanders, Nassau Veterans Memorial Coliseum, Uniondale, L.I. (516-794-4100). \$10-\$30. 4/4 at 2:05 vs. New Jersey. . . . New Jersey Devils, Byrne Arena, E. Rutherford, N.J. (201-935-6050). \$14-\$24. 4/1 at 7:35 vs. Washington. 4/5 at 5:05 vs. Pittsburgh.

STEPS—**April Fool's Backwards Mile**, 4/1 at 12:30 p.m. in Central Park. . . . **Roosevelt Island Spring 10KM**, 4/5 at 10 a.m. on Roosevelt Island. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

BOTTOM'S DREAM—An "Elfin" musical based on Shakespeare's *A Midsummer Night's Dream*, presented by On Stage Productions; for ages 5 and up. Sat. and Sun. at 1 and 3:30; through 5/3, except 4/18 and 19. Hartley House Theatre, 413 W. 46th St. (666-1716). \$6; reserve.

SNEAKERS—Pop-rock musical reflecting the humorous and sometimes difficult aspects of being a kid in the '90s; for ages 5–10. 4/4 at 1. Musical Theatre Works, 440 Lafayette St. (734-0535). \$8; adults \$10; reserve.

KIDS CURIOUS—Learn how to do the bunny hop, discover the magic in matzoh, and find out about food and fitness; for ages 2–5. 4/5 from 1 to 3. 480 Second Ave. at 27th St. (696-9111). Free.

SNOW WHITE—Presented by the 13th St. Repertory Theatre, with audience participation; for ages 3–8. 4/4 at 2 and 4; 4/5 at 2. P.S. 110, 285 Delancey St. near Grand and Lewis Sts. (674-2951). \$4.

ART FAIR—Featuring art workshops and dance, music, and theatrical performances, as part of NYU's Gallatin Arts Festival. 4/5 from 3 to 6. New York University, Violet Cafe, 79 Washington Square East, corner of W. 4th St. (998-7344). Free.

BANK STREET COLLEGE—New Shoes. A program of original songs, with audience participation; for ages 5 and up. 610 W. 112th St. (222-6700, ext. 228). \$15.

CZECHOSLOVAK FAIRY TALES—Storyteller and puppeteer Vit Horejs tells tales about kings, princesses, witches, and spirits with his hand-carved marionettes. 4/4 and 5 at 1. Maya Deren Theatre, Anthology Film Archive, 32 Second Ave. at 2nd St. (505-5181). \$3; adults \$6.

HENRY STREET SETTLEMENT—Jewish Folktales and Klezmer. With Richard Stillman and Gerald Fierst; for ages 5 and up. 4/5 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). \$2.50; adults \$3; reserve.

92ND STREET Y—Amelia Bedelia and Other Stories. The Story Salad gang tells nine tales through song and dance; for ages 3–8. 4/5 at 1:30. 1395 Lexington Ave. (996-1100). \$12; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Funzappin Magic Show. 4/5 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$5; reserve.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—An all-new three-ring show featuring The Amazing Mongolians, Bengal tigers, and equilibrists on elephants. 4/2 at 1; 4/3 at 10:30 a.m.; 4/4 at 10:30 a.m., 2:30, and 7:30; 4/5 at 1 and 5:30; through 5/3. Madison Square Garden, Seventh Ave. at 33rd St. (465-MSG1). \$8.50–\$13.50.

THE KRAZY KRITTERS OF KRACKERVILLE FOREST—Meet Dwight, a non-fire-breathing dragon, and the characters he encounters, like Three-Speed the monkey, Mimbo the elephant, Zaa-Zaa the dancing sheep, and a monster called Bugaboo; for ages 4 and up. Sat. at noon and 2; through 4/11. Westside Repertory Theatre, 252 W. 81st St. (874-7290). \$5; adults \$8; reserve.

HATTITUDE—Exhibit: Learn why people wear hats, their design and function, and try on a few for size; through 5/18, on view 24 hours. Empire State Building Fifth Ave. Gallery, at 34th St. (736-3100). Free.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. 4/5 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free. . . **Meet the Author.** Brian Jacques will read from his adventure tale *Maribel of Redwall*; for ages 6 and up. 4/4 at noon at 132 Seventh Ave.

OPAL—Musical about the true story of a seven-year-old girl who is orphaned in a shipwreck and whose only escape in life is writing in her diary; for ages 7 and up. Wed.–Sat. at 8; matinees Wed. and Sat. at 2 and Sun. at 3. The Lamb's Theatre, 130 W. 44th St. (997-1780). \$25.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat. at 11 a.m.*; 1, 2, 3, 4, and 5; Sun. hourly 1 to 5. American Museum–Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). \$2.50; adults \$5. *Except first Sat. of each month.

WEST END GATE—Professor Putter & His Gadgetorium. Meet the scientist/magician and his inventions; for ages 4–10. 4/4 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). \$6; reserve.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). \$4; adults \$5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). \$6; adults \$7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. and Sun. at 1, followed by a dance party; optional lunch at 12:30. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). \$14.95; with meal \$19.95; reserve.

THE PUPPET COMPANY—Harmony Castle. Al E. Gator hosts this marionette musical in which Cinderella's son, Prince Tune, courts Princess Melody, daughter of sad King Stentor, as they battle the evil magician Mordent. Sun. at 1 and 3; through 4/26. Metropolitan Cafe, 31 Union Square West (741-1646). \$7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). \$10; reserve.

THE PUPPET PLAYHOUSE—Andocles and the Lion. Performed by Paul Vincent Davis. 4/4 and 5 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). \$3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). \$10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents *Sleeping Beauty* at 1:30, and *The Three Little Pigs* at 3, both on Sat. and Sun; for ages 2–10; through 6/14. The Courtyard Playhouse, 39 Grove St. (765-9540). \$6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. *Sing Me a Story.* Music, stories, and movement with Ruth Jacobson; for ages 3–5. 4/1 at 4. Ottendorfer Branch, 135 Second Ave. (674-0947). . . *Stories and Activities.* For ages 3–4. Weds., 4/1–29 at 10:30 a.m. 96th St. Branch, 112 E. 96th St. (289-0908). Reserve. . . *Open Entertainment Programs.* Weds., 4/1–29 at 3:30. 67th St. Branch, 328 E. 67th St. (734-1717). . . *The Frog Prince.* Performed by Mark McKillip of the Puppet Art Troupe; for ages 4–8. 4/7 at 4. Hamilton Fish Park Branch, 415 E. Houston St. (673-2290).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). \$4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). \$6.50; reserve.

THE PUPPETWORKS, INC.—Beauty and the Beast. Hand-carved wooden marionettes; Escargot, a snail child; magic trees of the enchanted wood; and a "live" actor tell a tale to the music of French composer Jules Massenet; for ages 4 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 4/18. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). \$4; adults \$5; reserve.

BROOKLYN ACADEMY OF MUSIC—100 Years of Jazz and Blues. Take a trip from New Orleans to the Savoy Ballroom with live music and dance performances, and interactive exhibits presented by 651/King's Majestic Corporation; for ages 4 and up. 4/4 at 2 and 4. 30 Lafayette Ave., Brooklyn (718-636-4100). \$7; adults \$12.

BIG APPLE CIRCUS—Celebrating the heyday of Coney Island. 4/1, 2, and 3 at 11 a.m. and 7; 4/4 and 5 at 12:30 and 4. Cunningham Park, Francis Lewis Blvd. & Union Tpke., Queens (268-0055) or (307-4100). \$9–\$20.

CENTRAL PARK PROGRAMS—The Dairy: Moo-ving Mobiles. Take your own hanger to create mobiles with natural objects and glittering doodads; for ages 5–11. 4/4 at 1:30. 65th St., mid-park (794-6565). Free; reserve.

CHILDREN'S MUSEUM OF MANHATTAN—Down Home Gospel. Listen to 77-year-old Lillie Butler and her family sing gospel songs and learn about their tradition; for ages 4 and up. 4/4 at 1 and 3. . . **The Dance Workshop.** Take a dance class with the National Dance Institute and watch members of the Celebration Team perform; for ages 6 and up. 4/5 at 1 and 3. Additional \$1 for workshops. **Exhibit: Great Stuff! Fantastic Collections.** A full 5,000-square-foot exhibit of stuff kids collect: baseball cards, Barbie dolls, chopstick rests, Pez containers, and snowdomes. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; \$4.

CHILDREN'S MUSEUM OF THE ARTS—Sculpture Workshop. Make a sculpture with Liz Egan out of found objects and papier-mache and watch it evolve over several weeks; for ages 5 and up. Thurs. at 3; until 5/21. 75 Prince St., bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; \$3; under two and over 65, free.

YESHIVA UNIVERSITY MUSEUM—Passover Crafts Workshop. Make a three-tiered seder plate from engraved plexiglass with master inlay artist Yehudah Jacobs; for ages 9 and up. 4/5 at 2. 2520 Amsterdam Ave. at 185th St. (960-5390). \$3.50; adults \$4.50; reserve.

WHITNEY MUSEUM OF AMERICAN ART—Family Fun. Enjoy the photos of William Wegman's weimaraner dogs, Man Ray and Fay Ray, with special tours and workshops; for ages 3–12. 4/4 from 9 to 11 a.m. 945 Madison Ave. at 75th St. (570-3652). Free.

BOOKS

LET'S DO IT, by Amy MacDonald; illustrated by Maureen Roffey. Preschool. Candlewick Press, \$4.95.

CRANBERRY SUMMER, by Wende and Harry Devlin. Kindergarten–Grade 3. Four Winds Press, \$13.95.

THE LOVELY SUMMER, by Marc Simont. Kindergarten–Grade 2. Bantam Little Rooster, \$15.

BURIED IN ICE: The Mystery of a Lost Arctic Generation, by Owen Beattie and John Geiger. Grades 2–5. Scholastic, \$15.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th-68th Sts. (362-3315). Italian restaurant with jazz Mon.-Sat. from 8:45. Through 4/4: Terra Brasil with Paul Meyers, Cafe, Greg Jones and Vera Mara. 4/6-18: Warren Vache on cornet with Howard Aldon on guitar.

AE, MC, V

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/5: Maynard Ferguson. 4/7-12 at 9 and 11:30: Joe Williams with Norman Simmons and the Frank Weiss Big Band. Every Tue.-Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends."

AE, MC, V

THE BOTTOM LINE—15 W. 4th St. (228-7880). 4/2: *In Their Own Words*, "A Bunch of Songwriters Sittin' Around Singing" featuring Paul Kelly, Michelle Shocked, hosted by Vin Scelsa. 4/3, 4: An Evening with Loudon Wainwright III. 4/6: Two Nice Girls; Ani DiFranco.

No credit cards.

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/5: Pianist Benny Green and Christian McBride on bass.

AE, CB, DC, MC, V

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quartet. Tue.: Stanley's Washboard Kings. Music Mon. 7-10, Tue.-Thu. from 8-11, Fri. 9-midnight, Sat. 8:30-midnight.

AE, CB, DC, MC, V

CBGB—315 Bowery (982-4052). Rock club. 4/1: The Low Road; Sun 60; Jolly Cholly; Bloodless Pharaohs; Sinister ID. 4/2-4: NYU Independent Music Festival.

No credit cards.

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th-14th Sts. (255-7373). A new club featuring Chicago area blues artists. Through 4/2: Moose Walker. 4/3, 4: Sunnyland Slim. 4/7-9: Phil Guy. Sets at 9:30, 11 and 12:30 a.m.

No credit cards.

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.-Fri. from 5:30-8:30: Boogie Woogie Blues Party featuring Vernel Fournier, Sammy Price, and Haywood Henry. Through 4/5: Henry Butler with Ben Riley and Jon Burr. 4/6: The Clifford Jordan Big Band. Sets at 9:30 and 11:30, with an extra set Fri.-Sat. at 1 a.m.

AE, CB, DC, MC, V

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 4/1: Michael Gold Quartet. 4/2: Peter Compo Quartet. 4/3: Sofia Laiti. 4/4: Bob Norman and David Massengill.

AE, DC, MC, V

EAGLE TAVERN—355 W. 14th St. (924-0275). 4/3: Mary Byrne on fiddle with Deirdre Danaher on harp and Denis Galvin on button accordion.

No credit cards.

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 4/5: Dave Valentin Quartet. 4/6: Les Paul Trio. 4/7-12: Michael Moriarty Jazz Quintet. Shows Sun.-Thu. at 8 and 10, Fri.-Sat. at 8, 10 and midnight.

AE, CB, DC, MC, V

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Sets Wed.-Thu., Sun. from 6:30, Fri.-Sat. from 7.

AE, MC, V

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4-7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.-Sat. from 7:30-12:30 a.m. The Steve Bill Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun.

AE, DC, MC, V

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.-Sat. from 9:45, Sun. from 9:30. 4/1-4: Pianist Lee Musiker with Jay Leonhart on bass. 4/5: Jazz-blues-singer Tess Marsalis. 4/8-11: Pianist Ronny Whyte with Frank Tate on bass.

AE, MC, V

KNITTING FACTORY—47 E. Houston St. (219-3055). 4/1: The Styrenes, Love Child. 4/2: Samm Bennet and Chunk. 4/3: Luna with Dean Wareham and Justin Harwood. 4/4: Television Personalities, The Mad Scene. 4/5: Borah Bergman and Thomas Chapin Duo; Fish and Roses. 4/6: Charles Gayle. 4/7: Ned Rothenberg's Double Band with Jerome Harris, Kermit Driscoll, Thomas Chapin and Billy Martin.

AE, MC, V

MANNY'S CAR WASH—1558 Third Ave., bet. 87th-88th Sts. (369-2583). Chicago style blues bar. 4/1: Tim Thackrey. 4/2: Bobby Radcliff. 4/3, 4: Bo Diddley Jr. and the Black Widow Band. 4/5: Blues Jam with hosts The Popa Chubby Band. 4/6: The Gregory Denard Group featuring Reggie Woods. 4/7: Jimmy Vivino's Little Blues Band featuring Kathryn Russell. Shows nightly from 9, except Sun. at 8:30.

AE

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bob Litwak with Red Rodney and Chris Potter followed by Dale Chandler Group. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Frank Figueroa Slam. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band.

AE, CB, DC, MC, V

THE RITZ—254 W. 54th St. (541-8900). 4/6 at 8: The Smithereens plus guests The London Quireboys and Tom Cochrane.

No credit cards.

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.-Sat. 9-1 a.m., Sun. 7-10. 4/3, 4: Warren Chaisson on vibes with Don Friedman on bass. 4/5: Eve Zanni Trio.

AE, CB, DC, MC, V

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30-12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30-12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30-1:30 a.m. Sat. guest bands from 10-2 a.m. Sun.-Mon. from 7-11: Reggi Woods Quartet.

AE, CB, DC, MC, V

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant featuring the live music of Brazil, Africa, and the Caribbean. 4/2: A "Roots" Reggae Yard Party featuring Abeng. 4/3, 4: La Maafia. 4/6: La Tropicana Nightclub with a Latin revue.

AE, CB, DC, MC, V

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 4/5: Toshiko Akiyoshi Quintet featuring Lew Tabackin with Joe Magnarella, Peter Washington, and Billy Drummond. 4/6: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 4/7-12: Joe Beck and Red Mitchell. Three shows nightly from 10.

AE, MC, V

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/3, 4: The Weather Girls. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite.

AE, DC, MC, V

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). Downstairs: Every Wed., The Mingus Big Band. Sets at 9 and 11.

No credit cards.

TRAMPS—45 W. 21st St. (727-7788). 4/1: Gospel with The Mighty Sons of Glory. 4/3: The Beautiful South also Mark Johnson. 4/5: Matthew Sweet also Uncle Green. 4/6: Buddy Mondlock; Richard Julian and Wendy Beckerman.

AE, MC, V

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). *The Real Live Brady Bunch*, Tue.-Thu. at 8, Fri.-Sat. at 7:30 and 10, Sun. at 3. 4/6: "Salsa Meets Jazz" with Tito Nieves and special guest Steve Turre.

AE, MC, V

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 4/5: McCoy Tyner Trio with Avery Sharpe and Aaron Scott. 4/6: The Vanguard Jazz Orchestra. 4/8-12: Branford Marsalis.

No credit cards.

VISIONS—125 Macdougall St. (673-5576). 4/1, 2: The Bruce Purse - Craig Harris Big Band. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m.

AE, MC

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 4/1: Follow For Now. 4/3: First Light Crazy 8's. 4/4: The New Potato Caboose; Aquarium Rescue Unit with Col Bruce Hampton. 4/5: Burn; Bad Trip; Mind Over Matter. 4/7: Speed of Light Show.

AE, MC, V

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.-Sat. from 8. Through 4/4: Cecil Bridgewater Trio. 4/5, 12: Benny Greene Duo with singer Deborah Davis. 4/6-11: Pianist Kirk Lightsey with Cecil McBee on bass.

AE, MC, V

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 4/1: Steve Wariner and Devon Square. 4/2: The Band. 4/3, 4: The Return of Libby Titus NY Nights with special guests.

AE, CB, DC, MC, V

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 4/4: Dave Chapelle, Bill Bellamy, and Walli Collins. Shows Sun.-Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight.

AE, MC, V

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th-50th Sts. (757-4100). A new location for the club with a classically modern room. 4/1 at 8 and 10:30: Marsha Warfield. 4/2-6, Thu., Sun., Mon. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30: Will Durst. 4/7, 8 at 8: Pat Cooper.

AE, CB, DC, MC, V

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.-Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m.

AE

COMEDY CELLAR—117 MacDougall St. (254-3630). Shows Sun.-Thu. at 9, Fri.-Sat. at 8, 10 and midnight. *Absolutely Rude*, a new musical revue with music and lyrics by Rick Crom, Wed.-Thu. at 8, Fri.-Sat. at 7.

AE

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics. Sun.-Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed., through April: Comic Angel Salazar with *El Barrio '92*. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 4/5: Allen Enlow, Harry Freedman, Willie Asbury, John Rizzo, Mike Eagan, Danny Curtis and Scott Bruce. 4/6-12: Danny Curtis, Bill Rutkowski, Darrell Hammond, Johnny Lampert, Scott Bruce and Al Romero. Sun.-Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner. Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat. from 5:30-7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Night-club-theater-restaurant featuring magic and comedy. 4/1: Comedy-magician Jany Ian Swiss and magician Meir Yedid with pianist Rich Sanders. 4/2: Magicians Eric DeCamps and comedy-magician Imam. 4/3: Mostly Magic's Special 13th Anniversary Show. 4/4: Comedy-magician Prof. Baxter and Imam with pianist Rich Sanders. 4/7: Comedy-Magic Showcase. Shows Tue.-Thu. at 9, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 4/5: Warren Hutchinson, John Joseph, Mike Eagan, and Jeff Stilson. 4/7-12: Louis CK, Nick DiPaolo, Jonathan Solomon, and Sam Greenfield. Sun.-Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARBETTA—321 W. 46th St. (246-9171). Dining and ballroom dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.-Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Mimi and Mike Cossi's electronic band, Mon.-Thu. 7:30-midnight, Fri.-Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.-Sat. from 7:30. Cabaret show every Wed. at 9:30. **AE, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282). Dine and dance every Mon.-Tue. from 8-midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9-11: "Cafe La Cage" featuring celebrity impersonators. Fri.-Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th-75th Sts. (877-1166). Rock and roll dance club. 4/1: Sophia and Her Sexual Overtones; Crystal Taliefero; Pro-Jam with the Memphis Soul Review. 4/2: This Is It; Rattling Bones; O.K.O.K. 4/3: "Inter. Guitar Month" with The Greenhouse, Gordon Gaines, Blues Saracino, and Company of Wolves. 4/4: The Badlees. 4/7: Charles and Eddie; Priceless. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.-Wed. from 8, Fri.-Sat. from 9. **AE, DC.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the *Quartetto Romano* with singer Rolando, Mon.-Thu. from 7:30-1 a.m., Fri.-Sat. from 8-1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30-11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound

of the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 4/5: Singer-pianist-composer Dave Frishberg. 4/7-18, Tue.-Thu. at 9, Fri.-Sat. at 9 and 11:15: Karen Akers returns with a eclectic array of songs. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). **Piano Bar:** Wed.-Sat. pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 4/1: ... *With Dreams In His Eye* ..., revue. 4/2: *Remembering Johnnie Ray* with Michael Bruck; *Hollywood Opera*, original musical; singer-songwriter Ronny Swain. 4/3: Musical comedy with Angela Lagreca; Richard Register, Kevin Chamberlin and Michael Gans in a musical revue. 4/4: Musical comedy with Cathy Carpino and Wendy Waterman; Gotham City Improv. comedy troupe. 4/5: *Remembering Johnnie Ray*, with Michael Bruck; Singer Alton F. White from "Miss Saigon". Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 4/1: Stand-Up Comedy Explosion. 4/2: The Avenue A Conspiracy, music and comedy; Comedienne-juggler Peggy Boyce. 4/3: *The Remarkable Ruth Fields*, musical play; Four On The Floor, music and comedy; Stars of Tomorrow. 4/4: Bourbon Street Naughties; Variety Show. 4/5: Out on a Whim, sketch comedy. 4/6: Stars of Tomorrow Semi-Finalists; Debra Barsha's *Go To Your Room*. 4/7: *Waiting For Barbot*, comic docudrama. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 4/1: Singer Tenny Leonard; Singer Shelly Roberts. 4/2: Singer Linda Page; Singer Deborah Boily. 4/3: Singer Baby Jane Dexter; Singer Annie Hughes. 4/4: Singer Celeste; The Tonics; Baus & Troche, music and comedy variety show. 4/5: Singer Bonnie Simmons. 4/7: Singer-pianist Bill Wright; Singer Dai Min. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 4/1: Singer-songwriter Cathy Finn. 4/2: Parodist Ruth Bonnett; Singer Jullee and band. 4/3: *Music, Musique, Mu-zik*, revue. 4/4: *Bingo with Flossie*, play; Musical comedy with Miss Coco. **No credit cards.**

THE JEWEL BOX—323 W. 44th St. (262-3482). Every Tue.-Fri. at 10, Sat. at 9 and midnight, Sun. at 9: *The Fabulous Bud E. Luv Show*, starring Bud E. Luv, The Lounge Lizard Parodist. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 4/1: Doris Chwatsky with Evelyn Finesilver. 4/2, 3: *The Time of Our Lives*, with David Bacharach and Maryanne Quinones. 4/4: Margaret Lloyd with Marty Fernandi. 4/7: Patrick Jude from "Chess". **Piano Bar:** Tue.: David Lahm. Wed.-Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8-1 a.m. **AE, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 9/30: Singer-pianist-entertainer Mark Nadler with his repertoire in both French and English, every Tue.-Thu. from 10-midnight, Fri.-Sat. midnight to 2 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.-Thu. 7:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5-midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 5/9, at 9 and 11:15: 'S Wonderful, 'S Marvelous, 'S Gershwin! a new musical revue featuring Judy Blazer, Stan Freeman, Peter Reardon, Fred Wells, Carol Woods and Jo Anne Worley. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Cabaret: Clubby room with Stiller and Mear, 4/5 at 8 and 10:30. **AE, CB, DC, MC, V.**

STEVE MCGRAW'S—158 W. 72nd St. (595-7400). Cabaret theatre supper club. *Forever Plaid*, Tue.-Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 4/25, Tue.-Thu. at 9:30, Fri.-Sat. at 9:30 and 11:30: Song stylist Mary Cleere Haran with John

Oddo on piano and David Finck on bass. **AE, CB, DC, MC, V.**

BECKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.-Thu. from 9-1 a.m., Fri.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 4/25, Tue.-Sat. at 8:45 and 10:45: Dixie Carter. **Bemelmans Bar:** Through 6/27, Tue.-Sat. from 9:45-12:45 a.m.: Jazz singer-pianist Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.-Sun. from 8:30-12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.-Fri. 5:30-11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8-11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.-Sat. from 9-1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.-Sat. from 8-1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.-Sat. from 6-10. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.-Thu. 5:30-12:30 a.m., pianist Andy Wasserman plays Fri.-Sat. 5-9 and Richard Atkins takes over from 9-1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge, Mon. and Tue. from 5:30-9:30, pianist April plays Wed. and Christopher Gillespie takes over on Thu. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.-Fri. from 9-1 a.m., Sat. 10-2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.-Sun. from 7-11. **AE, DC, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restaurant. Every Wed.-Sun. from 6-8: Harpist Saori with Kikuki on violin, followed by singer pianist Priscilla Hood, Wed.-Sat. from 8-midnight. Mon.-Tue. from 6-11, singer pianist Bob Shepard. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.-Sun. from 7:30-11:30. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.-Sat. from 8-12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.-Sat. from 6:30-11. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Bob Shepard performs, Thu.-Sat. from 6-11. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM;
1560 AM

Wed., April 1

2:00/WNCN—**Ravel:** *Le Tombeau de Couperin*;
Myslivecek: Cto. for Flute in D.
WQXR—Chopin: Sonata No. 2 in B-Flat.
WQXR—Brahms: Hungarian Dance No. 5 in g; **Naudot:** Cto. for Recorder in C.
WNYC—Tchaikovsky: *Swan Lake*, Excerpts.
WQXR—Handel: *Il Pastor Fido*, Ov., Suite.
4:00/WNCN—**Liszt:** Hungarian Rhapsody for Orch. No. 2 in d.
WQXR—Grieg: *Sigurd Jorsalfar*, Three Orchestral Pieces.
5:00/WNCN—**Weber:** *Der Freischütz*, Ov.; **Telemann:** Suite in b.
WQXR—Cui: Suite *Miniature*.
6:00/WNCN—**Addinsell:** *Warsaw Concerto*; **C.P.E. Bach:** Sym. No. 1 in D.
7:00/WNCN—**Chabrier:** *España*; **Lamberti:** Cto. for Mandolin.
WQXR—Dvorák: Qnt. for Piano and Strings in A.
8:00/WNCN—**Mozart:** Cto. for Oboe in C; **J. Haydn:** String Qt. in E-Flat, "Joke."
9:00/WNCN—**Janáček:** *Sinfonietta*.

Thu., April 2

2:00/WNCN—**Enesco:** *Romanian Rhapsody* No. 1 in A.
WNYC—Harbison: *Four Songs of Solitude*; **Barber:** Piano Sonata.
WQXR—Bonporti: *Serenata* No. 2 in F for Violin, Cello, and Harpsichord.
3:00/WNCN—**Copland:** *Rodeo*, "Hoe-Down"; **Mozart:** *Divertimento* in C; **Vanhal:** Sym. in A.
WNYC—Rorem: String Sym.
WQXR—Mozart: Cto. for Piano No. 12 in A.
4:00/WNCN—**Vivaldi:** Cto. in G.

WQXR—Ravel: *Bolero*.
5:00/WNCN—**Grieg:** Norwegian Dance No. 2; **A. Marcello:** Cto. for Oboe in c.
WQXR—Rossini: Sonata for Strings No. 1 in G.
6:00/WNCN—**Vivaldi:** *Four Seasons*, "Spring"; **Mozart:** Sym. No. 17 in G.
7:00/WNCN—**J. Strauss II:** *Die Fledermaus*, Ov.
WQXR—Haydn: Cto. for Keyboard in D; **Schubert:** Sonata for Piano No. 14 in a.
8:00/WNCN—**Mozart:** *Abduction From the Seraglio*, Suite; **Beethoven:** Piano Sonata No. 5 in c.
WQXR—Saint-Saëns: *Rhapsodie d'Auvergne*; **Chopin:** Waltz in C-Sharp.
9:00/WNCN—**Kodály:** *Háry János*, Suite.

Fri., April 3

2:00/WNCN—**Tchaikovsky:** *1812 Overture*; **Neruda:** Cto. for Trumpet in E-Flat.
WNYC—Brahms: Hungarian Dances.
WQXR—Elgar: Intro. and Allegro for Strings.
3:00/WNCN—**Kreisler:** *Tambourin Chinois*; **Gottschalk:** Grand Tarantelle for Piano and Orch.
WNYC—Vaughan Williams: "Fantasia on a Theme by Thomas Tallis."
WQXR—Schubert: Sym. No. 8 in b, "Unfinished."
4:00/WNCN—**Tchaikovsky:** *Swan Lake*, Act I; **Vivaldi:** Cto. for Piccolo in a.
WQXR—Arensky: "Variations on a Theme of Tchaikovsky."
5:00/WNCN—**Mozart:** "Rondo alla Turca" in A; **Naudot:** Cto. for Recorder in G.
WQXR—J.C. Bach: *Sinfonia Concertante* for Violin and Cello in A.
6:00/WNCN—**Debussy:** *The Children's Corner*, "Golliwog's Cakewalk"; **Vivaldi:** Cto. for Flute No. 6 in G.
7:00/WNCN—**Tchaikovsky:** *Eugene*

Onegin, Waltz; **Schubert:** Symphonic Fragments in D.
WQXR—Mendelssohn: Qt. for Strings in f.
8:00/WNCN—**Clementi:** Piano Sonata No. 2 in G; **M. Haydn:** Nocturne in F.
9:00/WNCN—**Berlioz:** *Symphonie Fantastique*.
WQXR—Detroit Symphony Orchestra.
Webern: *Passacaglia*; **Mozart:** Clarinet Cto. in A; **Bartók:** Music for Strings, Percussion, and Celesta. Conductor: Dohnányi; clarinetist: Cohen.

Sat., April 4

10:00 a.m./WNCN—**Gershwin:** Lullaby for String Qt.
WQXR—Rachmaninoff: Symphonic Dances; **Suppé:** *Poet and Peasant*, Ov.
11:00 a.m./WNCN—**Chopin:** "Variations on a Theme by Rossini"; **Vivaldi:** Cto. for Violin No. 11 in D, "La Stravaganza."
WQXR—Mozart: Sym. No. 27 in G; **Copland:** *El Salon Mexico*.
NOON/WNCN—**Smetana:** *Má Vlast*, "Moldau"; **F. Benda:** Cto. for Flute in A.
WQXR—Ravel: *Le Tombeau de Couperin*; **Telemann:** Cto. for Three Trumpets in B-Flat.
1:00/WNCN—**J. Haydn:** String Qt. in F; **Nielsen:** Little Suite in a.
1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **Britten:** *Billy Budd*. Conductor: Mackerras; soloists: Clark, Hampson, Morris.
2:00/WNCN—**C.P.E. Bach:** Cto. for Flute in B-Flat; **Liszt:** *Les Preludes*.
3:00/WNCN—**Cassado:** *Dance of the Green Devil*.
4:00/WNCN—**Prokofiev:** Sym. No. 1 in D, "Classical"; **Porpora:** Cto. for Cello in G.
5:00/WNCN—**Bach:** Orch. Suite No. 4 in D; **J. Stamitz:** Cto. for Trumpet in D.

6:00/WNCN—**Rimsky-Korsakov:** *Capriccio Espagnol*; **J. Haydn:** Sym. No. 3 in G.
7:00/WNCN—**Berlioz:** *Roman Carnival Overture*; **Mozart:** Piano Sonata No. 7 in C.
8:00/WQXR—The Cleveland Orchestra.
Stravinsky: Violin Cto. in D; **Brahms:** Sym. No. 2 in D. Conductor: Dohnányi; violinist: Perlman.
9:00/WNCN—**Brahms:** Sym. No. 1 in c.

Sun., April 5

10:00 a.m./WNCN—"Classic Guitar."
Boccherini: Guitar Qnt. in C; **Vivaldi:** Cto. for Mandolin in C.
WNYC—Mozart: *The Magic Flute*, Ov.; **Arnold:** Flute Cto.; **Mozart:** String Qt. No. 14.
WQXR—Sibelius: *Scènes Historiques*.
11:00 a.m./WNCN—"Carnegie Insider." Four-hour look at upcoming season.
WNYC—Prokofiev: *Sonatina* for Piano in G; **Barber:** *Knoxville Summer of 1914*.
WQXR—Gounod: *Petite Symphonie* in B-Flat for Nine Wind Instruments; **Gershwin:** *Porgy and Bess*.
NOON/WNYC—**Haydn:** Piano Trio in A; **Medtner:** Piano Cto. No. 3; **Elgar:** Four Dances.
1:00/WNYC—**F. Schmitt:** *Pieces Romantiques*; **Koch:** Saxophone Cto.
WQXR—Bach: Suite No. 4 in D; **Poulenc:** Clarinet and Piano Sonata.
2:00/WNYC—"Library of Congress Concerts."
WQXR—Vaughan Williams: *The Lark Ascending*; **Mozart:** Sym. No. 27 in G.
3:00/WNCN—Chicago Symphony Orchestra.
Martin: Cto. for Seven Wind Instruments; **Hindemith:** *Sinfonia Serena*. Conductor: Leinsdorf.
WQXR—Bartók: *The Miraculous Mandarin*.

4:00/WQXR—**Beethoven:** Qt. No. 10 in E-Flat.
5:00/WNCN—**Chopin:** *Krakowiak*; **Devienne:** Cto. for Flute No. 7 in e.
6:00/WNCN—**Debussy:** *Prelude to the Afternoon of a Faun*; **Beethoven:** Piano Sonata No. 26 in E-Flat.
7:00/WNCN—**Pachelbel:** Canon in D; **Bach:** Orch. Suite No. 5 in g.
WNYC—"Heroes of Conscience Concert."
Schoenberg: "Freide auf Erden"; **Brahms:** *A German Requiem*, Excerpts. New York Choral Artists; conductor: Dohnányi.
8:00/WQXR—"Sunday Night Opera House."
Rossini: *Maometto Secondo*. The Philharmonia Orchestra. Conductor: Scimorie; soloists: Ramey, Anderson, Palacio, Zimmermann.
9:00/WNCN—**Mozart:** Sym. No. 41 in C, "Jupiter."

Mon., April 6

2:00/WNCN—**Mozart:** *Eine Kleine Nachtmusik*; **Holst:** *Moorside Suite*.
WNYC—Mozart: String Qt. in C.
WQXR—Weber: Cto. for Clarinet No. 2 in E-Flat.
3:00/WNCN—**Chabrier:** *Joyeuse Marche*.
WNYC—Dvorák: Sym. No. 8.
WQXR—Brahms: "Variations on a Theme by Haydn."
4:00/WNCN—**Bach:** Cantata 29, "We Thank Thee, Lord, We Thank Thee."
WQXR—Schubert: Rondo in A for Violin and String Orch.
5:00/WNCN—**Dvorák:** *Carnival Overture*; **Graupner:** Cto. for Recorder in F.
WQXR—Holst: *St. Paul's Suite*.
6:00/WNCN—**Vivaldi:** Cto. for Violin in c, "The Beloved."
7:00/WNCN—**Khachaturian:** *Spartacus*, Adagio; **Hertel:** Cto. for Trumpet and Oboe in E-Flat.

WQXR—Schubert: Trio for Piano, Violin, and Cello No. 1 in B-Flat.
8:00/WNCN—**Telemann:** Suite in g, "The Fickle Woman"; **Roman:** Cto. Grosso for Oboe in B-Flat.
9:00/WNCN—**Mozart:** Sym. No. 40 in g.
WQXR—The Royal Concertgebouw Orchestra. **Hindemith:** *Kammermusik*, No. 1; **Mendelssohn:** Sym. No. 4; **Mozart:** Sym. No. 41. Conductors: Chailly, Jarvi.

Tue., April 7

2:00/WNCN—**Saint-Saëns:** *Carnival of the Animals*; **Mozart:** Violin Sonata in E-Flat.
WNYC—Griffes: Piano Sonata; **Revueletas:** String Qt. No. 2.
WQXR—Wagner: *Siegfried Idyll*.
3:00/WNCN—**Falla:** *El Amor Brujo*.
WNYC—Hoover: *Images*.
WQXR—Copland: *Appalachian Spring*.
4:00/WNCN—**Mendelssohn:** *Spring Song*; **Albinoni:** Cto. in A.
WQXR—Paisiello: Cto. for Mandolin in B-Flat.
5:00/WNCN—**Saint-Saëns:** Intro. and Rondo Capriccioso; **C.P.E. Bach:** Sym. in E-Flat.
WQXR—Prokofiev: Sym. No. 1 in D, "Classical."
6:00/WNCN—**Ponchielli:** *La Gioconda*; **Vivaldi:** Cto. No. 5 in E-Flat.
7:00/WNCN—**Gershwin:** Variations on "I Got Rhythm"; **Byrd:** *Fitzwilliam Suite*.
WQXR—R. Strauss: Suite for Thirteen Wind Instruments in B-Flat.
8:00/WNCN—**Mozart:** Piano Trio No. 5 in E.
9:00/WNCN—**Grofe:** *Grand Canyon Suite*.
WQXR—The Florida Philharmonic Orchestra. **Walton:** Cto. for Violin; **Bruckner:** Sym. No. 9 in d, Finale.

TELEVISION

HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WOR
10 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WJIM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BS Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
DD The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLG The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC SportsChannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., APR. 1

8:00 p.m.
5 **Educating Rita** (1983). Michael Caine is wonderful as a weary alcoholic English professor who is awakened by a working-class student with an unappeasable hunger for literature. As the student, Julie Walters conveys the stirring old-fashioned notion that education is a way of becoming a better human being. Based on Willy Russell's London stage hit. (2 hrs.)

11 **Final Shot: The Hank Gathers Story.** A new movie about the dominating Loyola-Marymount basketball player who died on the

court. Gathers, who had escaped the Philadelphia ghetto of his youth, was just months away from an NBA career. With Victor Love, Nell Carter, and George Kennedy. (2 hrs.) Also shown Sunday at 5:00 p.m.

10 **Spike & Co.: Do It A Cappella.** Spike Lee and Debbie Allen are the hosts of a one-hour celebration of a cappella singing. Also shown at 1:00 a.m.

BRV **Fall of Eagles.** The debut of a thirteen-part BBC series tracing the last days of three dynasties: the Hohenzollerns, Hapsburgs, and Romanovs. The cast includes Curt Jurgens, Gemma Jones, and Patrick Stewart. Tonight, in "Death Waltz," Emperor Franz Josef of Austria marries Elizabeth of Bavaria despite his mother's protests. (1 hr.) Also shown Sunday at 7:00 p.m.

SHO **The Doors** (1991). Oliver Stone completely bought into the myth of the meagerly talented but undeniably charismatic rock star Jim Morrison (Val Kilmer). This is a mixture of drug visions, violence, and rock-concert fantasy, with the usual cultural icons of the sixties. With Meg Ryan. (2 hrs. 30 min.) Also shown Friday at 9:00 p.m. on **TMC**.

9:00
13 **Edge.** The seventh and, alas, final installment of the offbeat pop-culture magazine. The show has been canned by PBS but goes out with a bang, featuring segments on Robert Altman's *The Player*, on Studs Terkel's new look at race in America, and on *Studs* (no relation), a truly extraordinary television program. (1 hr.) Also shown at **midnight**.

ESPN **National Invitation Tournament.** Forget that the N.I.T. is no longer the king of college basketball—with a full Madison Square Garden and with a trophy on the line, the championship game is always a good one.

NICK **April Fools' Night.** Three hours'

worth of April Fools' jokes—most of which backfire—in various programs, from *The Dick Van Dyke Show* to *Green Acres* to *Alfred Hitchcock Presents*.

10:00
13 **The 90's Election Specials—"The Primary."** The roar of the candidates, the smell of the crowd. Here's a one-hour leap into the bare-knuckles world of presidential politics, captured by any number of behind-the-scenes video cameras. Also shown at 11:30 on **21**.

2:00 a.m.
11 **A Tree Grows in Brooklyn** (1945). Elia Kazan's first work as a film director, an adaptation of Betty Smith's novel, is staid and slow but often moving. James Dunn stars as the drunken singing waiter in World War I Brooklyn who cannot provide for his family but still inspires love in his brilliant young daughter (Peggy Ann Garner); Dorothy McGuire is the workhorse mother. (2 hrs.) Also shown Friday at 8:00 p.m. on **55**.

THU., APR. 2

4:00 p.m.
7 **Second Chance.** The second part of a three-segment *AfterSchool Special* mini-series about a group of high-school kids stepping gingerly toward adulthood. Samaria Graham stars as a girl who raises objections—legitimate or selfish?—when her widowed mother plans on remarrying. With S. Epatha Merkerson. (1 hr.)

7:30
HBO **Mr. Bean.** The British comedian Rowan Atkinson is the title character, an odd, bumbling, Chaplinesque fellow whose predicaments include trying to hide a piece of unwanted meat in a restaurant's sugar bowl. This half-hour edition is the first of five, shown weekly at this time.

8:05
TBS **The Autobiography of Miss Jane Pittman.** One of the

best TV movies ever made. This 1974 adaptation of Ernest J. Gaines's novel stars Cicely Tyson, in a terrific performance, as a 110-year-old slave through whose memories we survey the scope of black life from the Civil War to the beginning of the civil-rights movement. (2 hrs.)

9:00
13 **Mystery!—"Poirot III: Wasp's Nest."** Hastings has taken up photography, which proves a boon to Poirot, who needs to examine what may have happened during a day at the fair. With Martin Turner, Melanie Jessop. (1 hr.) Also shown at 10:00 on **21**.

10:00
13 **The Creative Spirit—"Inside Creativity."** The first episode of four attempts to define creativity—what it is, how it's used, and how it changes lives. The series blends animation, music, and profiles to explore the challenges and rewards of the creative spirit. (1 hr.)

FRI., APR. 3

6:00 p.m.
HBO **A Child's Garden of Verses.** An animated children's adventure, with music by Charles Strouse, featuring the voice of Jonathan Pryce. Based on the boyhood of Robert Louis Stevenson, the half-hour story is about a young bedridden boy who, in his imagination, lives life to the fullest. Also shown Sunday at 9:00 a.m.

7:00
AMC **A birthday tribute to Doris Day and Marlon Brando. First, Pillow Talk** (1959), an exceedingly funny romantic romp with Day and Rock Hudson chatting up a sexy storm on their party line (take note, Nicholas Baker). With Tony Randall, Thelma Ritter. And at **9:00, Guys and Dolls** (1955), Joseph L. Mankiewicz's weird and, in its own way, wonderful adaptation of the Loesser musical (now being revived on Broadway, if you haven't heard). Brando plays Sky Masterson to Jean

Simmons's Miss Sarah Brown; Frank Sinatra is Nathan Detroit, and the incomparable Vivian Blaine is Miss Adelaide. (2 hrs. 30 min.)

8:00
2 **Hammer From the Heart.** Pop mega-star Hammer's first TV special is made up of behind-the-scenes footage, interviews, and stories about his tough childhood in Oakland. Also, a sneak preview of his upcoming world tour and the premiere of the video for "This Is the Way We Roll." (1 hr.)

5 **Live! From Death Row.** (Reviewed in this issue.) A new TV movie. Serial killer Bruce Davison is being sent to the electric chair, but on the way snatches a TV news reporter (Joanna Cassidy) and her cameraman to give the public a live, up-close look at an execution. (2 hrs.)

4-5 **Time Machine—"Exposed: Murder in Mississippi."** Yet another spin on the 1964 murder of three young civil-rights activists in Mississippi, explored not long ago in Alan Parker's film *Mississippi Burning*. Host Jack Perkins offers up previously classified information to paint a different picture of the scenario, including espionage and betrayal. (1 hr.)

9:00
13 **Firing Line Special Debate.** Two teams, led by William F. Buckley Jr. and John Kenneth Galbraith, will debate the following: "Resolved: To Get More Jobs, the Government Should Get Out of the Way." (2 hrs.)

4-5 **Mobfathers.** The first installment of a three-part series (shown weekly at this time) about the evolution of the Mafia in America, from its Sicilian roots to its spread to New York City to the eruption of violence in Philadelphia after the murder of a conciliatory crime boss. With host Bill Kurtis. (1 hr.)

SAT., APR. 4

12:30 p.m.
2 **NCAA Basketball.** The women's Final Four,

live from the Los Angeles Sports Arena. Two semi-final games will be played to determine the teams for the championship, which will be played Sunday at 4:00 p.m.

2:00
11 **International Velvet** (1978). Many years passed between *National Velvet* and this sequel, with little damage. Velvet (Nanette Newman) is grown up now and living in England with Christopher Plummer; Tatum O'Neal is the orphaned American niece, horse-crazy, who comes to live with Velvet, carrying hopes of an Olympic gold. (2 hrs.)

10 **Tax Break '92: Raising Your Tax IQ.** Faith Daniels, of *Today*-show fame, doles out tax tips. (1 hr.)

2:30
4-5 **Mean Streets** (1973). Martin Scorsese's tormented love-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid Mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel and Amy Robinson. (2 hrs. 30 min.)

5:30
2 **NCAA Basketball.** The road to the Final Four, as it's called too often and for too long, is finally over. Here are the actual games, live from the Hubert H. Humphrey Metrodome in Minneapolis. Tonight's two semi-final winners will move on to the big dance, Monday at 9:00 p.m.

8:00
13 **Footlight Parade** (1933). Don't worry if you tune in late—the great Busby Berkeley numbers are lumped at the end. James Cagney is at his singing-and-dancing greatest. With Ruby Keeler, Dick Powell, and Joan Blondell; Lloyd Bacon directed. Among the musical highlights: "Honeymoon Hotel," "Shanghai Lil." (1 hr. 45 min.) Also shown Sunday at 6:00 p.m.

TELEVISION

ESPN NCAA Hockey. The Division I Championship, live from Albany. See tomorrow's NHL stars today, playing a leaner, though certainly not meaner, brand of hockey.

9:00
CUNY The Threepenny Opera (1931). This production of the Brecht-Weill musical, directed by G. W. Pabst, is surprisingly sluggish, but it should be seen anyway for some of the performances, especially Lotte Lenya's Jenny. In German, with subtitles. (2 hrs. 30 min.) Also shown Sunday at **9:00 p.m.**

9:30
AFI Salute to Sidney Poitier. For a career that spans 40 years and more than 40 movies, Sidney Poitier is presented with the American Film Institute's Life Achievement Award. Harry Belafonte is the host; among those saluting the inspiring actor are Bill Cosby, Rod Steiger, and Denzel Washington. (1 hr. 30 min.)

9:45
Pygmalion (1938). Wendy Hiller stars as the cockney flower girl who proves it ain't what you say, it's the way you say it; Leslie Howard is the professor who so reluctantly loves the thing he creates. Directed by Anthony Asquith and Leslie Howard. (1 hr. 35 min.)

SUN., APR. 5

11:00 a.m.
News Forum
Special: Democratic Debate. With the pivotal New York primary only two days off, Bill Clinton and Jerry Brown duke it out. (1 hr.)

NOON
MAX How to Succeed in Business Without Really Trying (1967). Robert Morse re-created his stage role of J. Pierpont Finch, an endearingly gap-toothed go-getter who scales the corporate ladder with comical chutzpa. As dopey musicals go, this is tops. Rudy Vallee plays Morse's boss, and Michele Lee is the snappy love interest. (2 hrs.)

1:30 p.m.
The New York Mets play the New York Yankees at Shea Stadium, an exhibition game that's as close as we've been to a subway series in a long time. And then on Monday at 7:30, the real season begins, with the Mets playing the St. Louis Cardinals at Busch Stadium.

13 The New Explorers—"Journey to Save a Crane." Dr. George Archibald of the International Crane Foundation (the kind that flies) visits western Siberia. (30 min.)

2:40
INT Now, Voyager (1942). Bette Davis is the repressed, unhappy spinster; Claude Rains is the masterly psychiatrist whose magic begins to transform her; Paul Henreid is the aristocratic, worldly hero who steps in just when the time is ripe. The result is all it should be. Best scene: Henreid lights up for her. Irving Rapper directed. (2 hrs. 30 min.)

4:00
NCAA Basketball. The women's championship game, live from Los Angeles.

6:30
Memory and Imagination: New Pathways to the Library of Congress. A guided tour of the Library of Congress with guides including Sam Waterston, Penn and Teller, Senator Al Gore, and Henry Steele Commager. (1 hr.) Also shown Tuesday at **9:00 p.m.** on **60**.

7:00
The Natural (1984). From Bernard Malamud's phantasmagorical 1952 novel, Barry Levinson crafted a honeyed ode to baseball's golden age, largely by deleting much of Malamud's acrid humor and true mystery. Robert Redford, steady as always, plays the slugging hero who survives one evil woman only to fall prey to another and seek refuge with a third. With Kim Basinger, Glenn Close, Robert Duvall, Wilford Brimley, Richard Farnsworth, and Darren McGavin. (3 hrs.)

8:00
Mann & Machine. (Reviewed in this issue.) The premiere of a sci-fi/cop show matching Bobby Mann, your garden-variety tough-guy detective, with Eve, a cyborg who is smart, swell to look at, and virtually indestructible. Starring David Andrews and Yancy Butler. (1 hr.)

HBO The Godfather Part III. It's 1979, and Michael Corleone (Al Pacino) has bought himself respectability. Pacino's performance is moving but not enough to carry the film, and the talented Andy Garcia, as the rising young thug and new don, isn't allowed to take up all the slack. With

Joe Mantegna, Talia Shire, Eli Wallach, and the disastrous Sofia Coppola. (3 hrs.)

9:00
Field of Dreams (1989). Kevin Costner plays Ray, a man guilty in his feelings about his late father. One day, Ray hears a voice say, "If you build it, he will come," and understands that he should build a baseball diamond in his cornfield so that Shoeless Joe Jackson, who broke his father's heart, will come back to play. Hokier and less moving than *Shoeless Joe*, the W. P. Kinsella novel on which it was based, Phil Alden Robinson's film is still a charmer. With Amy Madigan, James Earl Jones, and Burt Lancaster. (2 hrs. 15 min.)

Steel Justice. A new TV movie in which (and we quote) "an undercover cop (Robert Taylor) tries to rebuild his life after the tragic death of his son in a futuristic metropolis, but he is haunted by recurring nightmares—until an old mystical man reveals his gift for transforming a child's toy into a crime-fighting robotic dinosaur." With Joan Chen. (2 hrs.)

Seduction: Three Tales From the Inner Sanctum. Victoria Principal and John Terry star in three vignettes, set in different decades and scenarios but all about the same thing: complicated, often dangerous love affairs. (2 hrs.)

Clarissa, Masterpiece Theatre visits the eighteenth century and encounters rape, incest, and prostitution. Saskia Wickham stars in this adaptation of the Samuel Richardson novel about the pursuit of a virtuous heiress by a rather lustful gentleman (Sean Bean). (1 hr.) Also shown at **11:00** on **23** and Monday at **9:00 p.m.** on **60**.

OIS Laurel & Hardy: A Tribute to the Boys. A new salute to the comedy duo. Dom DeLuise is the host of this 90-minute special, which features clips from their films and interviews with friends and fans, including Henny Youngman, Johnny Carson, and Rich Little.

10:00
Stand by Your Man. A new sitcom starring Melissa Gilbert-Brinkman (yes, Laura Ingalls) and Rosie O'Donnell as sisters who have settled on opposite sides of the tracks, now brought together to wait out their

husbands' release from prison for bank robbery. Co-starring Hillary Clinton. Not. (30 min.)

13 A Painful Case. Siân Phillips stars in an adaptation of the James Joyce story about the relationship between a sea captain's wife and a bank clerk (Mick Lally). (1 hr.)

MON., APR. 6

8:00 p.m.
13 Travels—"Into the Land of Oz." English novelist and TV personality Howard Jacobson has a good time crisscrossing Australia and paying homage to its natural resources, human and otherwise. (1 hr.)

OIS Avonlea. The award-winning drama about the townspeople of Avonlea begins a new season with "A Dark and Stormy Night," which stars Christopher Reeve as a dime-store-novel villain who comes to life. (1 hr.)

FAM Roots: The Next Generation. The second mini-series derived from Alex Haley's best-selling family epic, *Roots II* tells the story of Kunta Kinte's descendants, beginning in 1882. With James Earl Jones, Georg Stanford Brown, Lynne Moody, and Henry Fonda. Shown nightly this week at **8:00 p.m.** (all segments are two hours long except for Saturday's, the last, which is three and a half hours).

9:00
2 NCAA Basketball. Somehow, this championship game of men's college basketball almost always manages to live up to the hype that accompanies it. Here's to the status quo. Live from Minneapolis.

3 Danielle Steel's "Secrets." The newest adaptation of a Steel book involves a powerful Hollywood producer whose cast for a new TV series provides far more sparks offstage than are called for in the script. With Christopher Plummer, Stephanie Beacham, Gary Collins, and Linda Purl. (2 hrs.)

13 The Machine That Changed the World. (Reviewed in this issue.) The first of five segments, "Giant Brains," notes that the idea of the computer is perhaps half as old as the hills, but it wasn't until 1946 that the world met Eniac, the first electronic digital computer. (1 hr.) Also shown at **midnight** on **13** and Tuesday at **10:00 p.m.** on **21**.

OIS The Lady Vanishes (1938). One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. Soon after the film was released, David O. Selznick signed Hitchcock to direct in Hollywood. (1 hr. 30 min.)

10:00
13 Madness by Jonathan Miller—"To Define True Madness." It used to be that mental illness was treated by a mixture of religion, magic, and lobotomy. How far have we come? Well, Dr. Miller will answer that question and others, including, we are told, what it means to be human. Part 1 of 5. (1 hr.) Also shown at **1:00 a.m.** on **13** and Tuesday at **11:30 p.m.** on **21**.

MAX Dead Ringers (1988). For a while, David Cronenberg's movie feels like the most sophisticated horror comedy ever made. Identical-twin gynecologists, both played by Jeremy Irons, run a fertility clinic. One of them seduces Genevieve Bujold, a ravishing masochist, then turns her over to the other. The movie loses its debonair cool and becomes claustrophobic and even rather stupid at the end. (2 hrs.)

TUE., APR. 7

4:00 p.m.
2 Different Worlds: A Story of Interracial Love. Two teenagers, one black, the other white, meet when a friend is murdered during a robbery. Out of this tragedy blooms a hard-earned love. With Duane Martin, Noelle Parker. (1 hr.)

8:00
13 Nova—"Poison in the Rockies." A look at the effects of mining pollution, acid rain, and widespread construction on the scarce water supply in the Rocky Mountains. (1 hr.) Also shown at **9:00** on **23** and at **midnight** on **13**.

13 Churchill—"The Maverick Politician." Historian Martin Gilbert's four-part portrayal of the private and public lives of Winston Churchill, four years in the making. One-hour segments to be shown weekly at this time.

BRV "Bernardo Bertolucci Night." First, a

South Bank Show profile of the Italian filmmaker, shot in China while he was making *The Last Emperor*. At **9:30**, a showing of Bertolucci's recently restored 1977 epic **1900**, chronicling the peasant-landowner struggle from 1900 to 1945 as it occurs on the estate of an aristocratic Italian family. At **3:00 a.m.**, **Champlin on Film**, in which Bertolucci discusses his film *The Sheltering Sky* with Charles Champlin. And at **3:30 a.m.**, **Desert Roses**, a documentary on the making of that same film, which starred John Malkovich and Debra Winger. (1 hr.)

9:00
2 In the Eyes of a Thief. A new TV movie starring Justine Bateman as a woman who both the police and a pack of crooks believe knows the whereabouts of a large sum of dirty money. Richard Dean Anderson is the cop who reluctantly protects and— isn't it obvious?—falls in love with her. (2 hrs.)

13 Investigating the October Surprise. A one-hour continuation of *Frontline's* investigation into the charges that the Reagan-Bush presidential campaign arranged for 52 American hostages to continue to be held in Iran to sabotage the re-election hopes of Jimmy Carter. This report focuses on whether or not campaign director William Casey met with Iranians in Europe in the months before the election. (1 hr.)

13 Carnival of the Animals. A 1984 performance, for patients in a New York hospital, of the beloved marriage between Camille Saint-Saëns's music and Ogden Nash's words. Glenn Close and Jeremy Irons are the narrators; among the musicians are Eugenia Zukerman, Yoko Takebe, Richard Sherr, and Steven Hart. (30 min.)

LIFE Billy Crystal: Midnight Train to Moscow. A 90-minute special in which the comedian performs for both large Russian crowds and an audience of one—the camera.

10:00
13 Listening to America With Bill Moyers. The first of several hour-long programs exploring what the American public is really concerned about in this very important election year. (1 hr.) Also shown at **1:00 a.m.**

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** \$34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001** or call **212-643-6500**.

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New York Entertaining is a weekly feature. Rates effective with the January 6, 1992 issue: \$49.00 per line, one-time ad; \$43.50 per line, four consecutive ads; \$38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add \$25.00 for NYM Box Numbers. Display Classified ads are available at \$525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Denise Sisto for billing procedures and advertising information. All ads accepted at the discretion of the publisher.**

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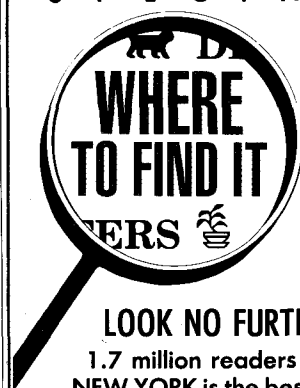
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Soulmate Search—I'm Canadian, a caring, warm, tactile, very loving Jewish woman, 45, 5'3", 115 - good figure, great smile, intelligent, beautiful nature, cultured. You are kind, with a relaxed temperament - a romantic mensch valuing commitment, family life - looking for a permanent relationship. You sincerely want to please the love of your choice - a woman who admires and appreciates you. Note/photo/phone. 1583 ☐

Sexy Lady MD—Jewish, seeks romantic, secure Einstein, 27-38. Photo. 5453 ☐

Head-Turner Wanted!—By very handsome and successful entrepreneur, 29, who is athletically built, and has a lot to offer the right woman. If you are a truly gorgeous model type - healthy, honest, intelligent, in your 20s, and deserve the best, please write/photo. 9601 ☐

The Last Ad—Hopefully, that you will ever want to read and I will ever write. All that's required is an honest, fun-loving, spontaneous woman, 23-33, nonsmoker, who looks forward to sharing sporting events, rock concerts, steak for two, hugs, or just holding hands. This successful, blue-eyed businessman, Jewish, 35, 5'9", 220, is in search of my best friend who in time could become my lifelong mate. Break away from the norm - grab a pen and drop me a note. Together, let's turn the cool evenings of spring into the blazing nights of summer. Photo appreciated, not required. NY/NJ. 5474 ☐

Handsome, Warm, Playful, Sincere—28, physician - seeks attractive, warm, educated white female, any religion, 21-30, to share ourselves and the good things in life. Note/photo/phone. 9610 ☐

Pretty Blond Skier—And tennis player (also able to bike and horseback ride!), 5'7", athletic, 35 years, Christian professional. Seeking: good-looking, athletic, successful professional/businessman, 33-43. No reply without photo. 5413 ☐

Enter My Dream!—An incurably romantic, sophisticated, leading CEO - handsome (they say), tender guy, tall, fit, 30s, ultra-successful - seeks spring fever with smart lady, to 37, warm, tall, to make a life and family. Photo required. 5480 ☐

Beauty With Brains—Jewish female, 31, 5'4", 115 lbs, warm, kind and full of class, with heart of gold - would love to meet Jewish man, 30s, intelligent, successful, sincere, family-oriented, who enjoys dining, theater, travel...looking for love and marriage. Note/photo. 5397 ☐

An Original—Extremely handsome, established, blue-eyed, 6' Jewish male, 33. Spontaneous, athletic, intelligent, communicative and incredibly funny Manhattanite seeks exceptionally beautiful woman to share values, goals and excellent life together. 22-31. Note/photo/phone. 9598 ☐

Integrity, Honesty And Sincerity—If you are an attractive woman who possesses these qualities, a very successful, 42-year-old business executive would like to meet you. I enjoy golf, tennis, movies, travel, fine dining, country living, horses, etc. I am ready for a commitment with the right woman. All phone calls returned. 9596 ☐

Smart, Sexy, Shapely—Successful lawyer - vivacious redhead, green eyes. Seeks sane, sensitive, warm and caring man, 50-60, for love and laughter. Must be top professional/CEO. 5484 ☐

Beautiful, Smiling Brunette, 27—5'6", slim, Yale grad, with green eyes and a kind heart, seeks an understated Jewish male with integrity and intelligence, 26-34, 5'10" plus. 5486 ☐

One Super Guy—5'11", Jewish, handsome (really), successful, trim, athletic, (comp)passionate, dynamic, with style and a flair for the good life. Would love to meet a beautiful, intelligent woman, 25-35, with a true sense of values, class and wit. Photo please. 5491 ☐

Smart, Sexy And Unforgettable—Terrific-looking blond executive, 40s, well-traveled, well-educated, seeks professional man or CEO type for memorable adventures. 9584 ☐

Outrageously Feminine—Elegant, willowy, world-traveled executive seeks romantic and lasting relationship with an exceptional gentleman. Enjoy adventures and quiet times together in both the city and country. If you're a tall, warm Christian man, 42-50, who is accomplished, fun-loving and generous of spirit, I'd like to meet you! Photo. 9609 ☐

Woman Of Substance Sought—By intelligent, attractive, affectionate Jewish man, 33. Diverse interests include opera, antiques, literature, foreign languages, ballroom dancing, and much more. Would love to meet an attractive, cultured, intellectual woman for dancing, for romancing and for keeps. Photo appreciated. 5450 ☐

Blue-Eyed Blond—5'8", 38, with great figure/great career. Likes classical music, art, books, tennis. Photo please. 9587 ☐

Wasting In Westchester—Talented, lovable, attractive therapist, Jewish, 56, effective and absorbed in enhancing others' lives, and wants the same in her own. Responds to intelligence, warmth, honesty, in a personable, professional male - for share in intimacy of home, friends, family, and the festival of life. 5406 ☐

You, Me, The Miata, The Dog—Beautiful Jewish female, 5'5", 120 lbs, green-eyed, tomboy at heart - seeks tall, Jewish, athletic, entrepreneur with wry humor, for best friends and love, 32-38. Note/photo/phone. 5451 ☐

Domestic Relations—Attorney - Jewish, 40, 5'11", fit - seeks would-be homemaker, 25-36, to start family. Photo. 5462 ☐

Loving Soul/Dancing Feet—Lady seeks stable male, 45-58. Photo. 9592 ☐

Let's Start A Chemical Reaction—Female MD, 33, Jewish, 5'5", svelte and pretty - also warm, witty, flexible and adventurous - seeks commitment-oriented Jewish man, over 5'10", 34-40, who also enjoys skiing, travel, Jeopardy and the Mets, to spark combustion. 5420 ☐

Pretty, Petite Professional—While shoveling the snow off my driveway, I realized why I missed you. There was no one to make a snowman with. If you're game, and an attractive man of character in his 50s, please respond. 5428 ☐

Michael Gross Look-Alike—Tall, witty Jewish gentleman, 40, who enjoys jazz, ballet, his work - seeks very bright, happy, personable, stable, athletic woman, with great legs. Photo. CT/NY. 5456 ☐

Handsome, Successful Doctor—51 Jewish, warm, sensitive, sensuous, athletic. Loves all the fun things of life. Looking for that special lady: thin, beautiful, intelligent, with zest for life. Note/photo. 5449 ☐

Retired Lawyer—Financially secure, Queens, Jewish, seeks very attractive, sincere, financially independent woman for a permanent relationship. 9476 ☐

Very Smart, Loyal, Athletic—Successful Jewish male sought by T-shirt-and-jeans, 4AM circadian Jewish female, 5'3", sky-blue eyes, 31, with affection and treadmill to share. Photo appreciated. 5349 ☐

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Settle?—Never. Handsome, 6', attorney/published humor writer, 33, seeks literate, preppy, athletic, blond beauty, slim, 5'4" plus, 22-31. Let's end our searches. Photo/note. 5492 ☐

Girl Next-Door—Jewish female, 32, attractive, athletic, optimistic - seeks down-to-earth, confident, athletic man; golf, tennis, skiing, and occasional coach potato a plus. 5467 ☐

Manhattan MD—Extremely late 40s, entertainingly eccentric, elegantly tall and thin, seeks 30s gentlewoman as dancing partner (Ginger unnecessary), to waltz in the sky (line) or salsa in the Bronx or two-step in New Jersey, or much more. Photo please. 5400 ☐

Terrific Jewish Guy—Slim and handsome, 5'8", 40, attorney, many interests, seeks slim Jewish gal without children, to build home, family, happy life together. Ready if you are. Photo. 9606 ☐

Classic Woman—New England Wasp, beautiful, leggy, great figure, always happy, 34, 5'9", emotionally/financially secure, Ivy grad - live/work in Tribeca, country home. Great skier, golfer, sailor. Love mountains, beaches, camping, bicycling, gardening, hiking, cooking. Looking for tall, successful man with great personality, 30-40, with same interests and time to share. Will move to suburbs or back to New England! Nonsmoker. Photo/photo. 9593 ☐

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Perky, Pretty, Petite—Wise, witty, cultured, loving 40s mom - seeks warm, stable, generous-natured man. 5426 ☐

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Petite Blond Widow—61, 5'11", 115 lbs - seeks caring gentleman, 58-70, to share friendship and sincere relationship. Should enjoy dancing, theater and travel. Note/photo, please. 5436 ☐

Tall, Good-Looking Guy—55, 6', fit, slender - likes beaches, antiques, art, music, theater. Looking for a very pretty, fit lady, 35-45, with a good figure, to enjoy life with. Photo a must. 9581 ☐

Need A Tax Deduction?—I'd consider changing my filing status for a quick-witted, athletic man who knows who he is and what he wants. Do you want to share lazy Sundays, skiing, scuba, swimming, sarcastic sparring, theater, the gym, movies, watching football, and a lifetime commitment? I'm a 28-year-old, 5'7", Jewish woman with looks and energy to spare, ready to meet the right guy. Photo or note in lieu of W-2. 5414 ☐

What The Heck, Let's Try This!—Me: very pretty, very sexy, 36, very athletic, very diversified interests (golf, tennis, running, biking, skiing, theater, restaurants, dance, culture, etc.). You: bright, happy, active, etc. Photo. 5418 ☐

Looking For That Rare Woman—A combination of educated and inspired intellect, a naturally beautiful facade housing a matching inner being, coupled with wit and athletic prowess, age 30-44. Want a romantic MD lacking only a woman to love? Send bio/photo/phone. 9617 ☐

In Search Of—Single white female professional, 32-45, to stop a single, white Jewish male, 52, from the over-the-hill syndrome. Must like skiing in the Rockies, summer in the Hamptons, with gallery openings and concerts in between. Send photo, note and phone number. 1582 ☐

Southern Charm, Northern Pursuits—Male academic, Ivy PhD, 49. Interests include exploring ideas, vigorous outdoor activity, skiing, cycling, VT, intimate friendships. I'm articulate, down-to-earth, caring. I seek a woman with similar qualities for committed, loving partnership. Photo appreciated. 5411 ☐

Tall, Blond—Blue-eyed, slim, very pretty, very Connecticut, elegant, 35, well-educated, bright, affectionate female seeks tall, 35-plus, accomplished, upscale, caring, communicative and professional potential life partner. Photo please. 5475 ☐

Looking For Best Friend—Attractive Jewish female, blond hair, hazel eyes, seeks Jewish male, 35-45, to laugh with and enjoy what life has to offer. 5472 ☐

Professor/Writer—Into arts, attractive, fun, unpretentious, NYC, 56. Seeks thoughtful woman. Photo? 9616 ☐

Looking For My "Prince Of Tides"—40-year-old Jewish professional, divorcee, green eyes and sexy, searching for 40-55-year-old male counterpart as a friend and lover. 5417 ☐

Pretty, Elegant, Warm Brunette—Successful professional and mother (one child), 40ish, energetic and slim, seeks Jewish male (40-55) who is intelligent, caring and successful. Note/photo. 9600 ☐

Elegant But Also Haimish—Pretty, witty NYC attorney, tall, slender - seeks Jewish man under 50. 5419 ☐

Attractive, Warm, Romantic Male—34, 6', successful, energetic and well-educated. Loves anything outdoors and the arts. Would like to meet an attractive woman, 26-34, who's creative, warm and athletic. Note/photo please. 9528 ☐

Dear Special Lady—You are someone with a sense of humor, a sense of life and a sense of the essence of your being. You are bright and must be attractive, secure and successful. I offer you someone who is wise, confident, successful, and likes to take risks. I love to experience new things, places and cultures. I am in my 40s. You must be high-energy, like me - a little wacky helps. Age is not the issue, attitude is. Boring need not apply. Note/photo a must. Please be honest - it will save both of us time. Nonsmoker. 5390 ☐

Attractive, Successful And Witty CPA—52, 6'2" male - seeks educated, fun-loving beauty, 40ish, for lasting relationship. Photo appreciated. 5396 ☐

GQ Looks, Bergdorf Style—Einstein's mind. 32-year-old Ivy lawyer/investor, Jewish (you don't have to be), seeks exceptional woman, 22-42, for mutual spoiling. Photo essential. 5366 ☐

A Lady With Class—Very attractive, successful, intelligent, sensuous 41-year-old, with warmth, sensitivity, style, terrific sense of humor - desires 40s-mid 50s, special man who is trustworthy, attractive, successful, and ready for a caring relationship. Photo please. Note. 9602 ☐

Interesting, Single White Male—45 years, 5'2", Catholic, enjoys theater, movies, sports. NYC teacher, seeking a nice young woman, 34-46, with similar interests. Send letter/photo optional. 9604 ☐

Beautiful, Glamorous, Slender—Elegant brunette professional, 5'8", 40s, lives upper East Side - enjoys travel, exercise, dancing, pizza as well as caviar. Seeks successful, single, white Jewish male counterpart for fun, friendship, more. 4940 ☐

Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65 please. 9618 ☐

"Keeps Me Searching"—For A Heart Of Gold? Someone to touch my soul - pretty, sensitive, down-to-earth, slender woman (29-37) with no pretenses - sought by easy-going, attractive Jewish professional, 42, 5'10", with warmth and humor. Nonsmoker. Photo helpful. 5470 ☐

Pretty, Petite, Slim Jewish Widow—55, with assets and time, seeks smart, loving, superior man, 52-62, for concerts, travel, caring and sharing. 9590 ☐

Traditional Brunette Beauty—Desires an attractive, healthy, sincere Jewish man, 40-52, with serious intentions, to enjoy a permanent relationship with a 40-year-old with a zest for life and love. 9622 ☐

Seeking Entrepreneurial Man—To share architecture, archeology, biography, world travel, Colorado/NYC life. Am blond, thin, all that. Be loving, 45 plus, have solid values. Note, photo. POB 11575, Aspen, CO 81612

We Need Each Other—Sanguine, successful, sane, scarce Jewish male, 5'10", 170 (interests: art to zucchini), desires slim female under 40, marriage plus. 9591 ☐

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You Know What You Want—As a bright-eyed, nonsmoking, down-to-earth, independent woman, 28-40. You are sought by this loyal, humorous, feminist, steadily employed Jewish man, 37, 6'. Together we can create an exciting child-free marriage, filled with movies, music, cruises and cuddling. 5443 ☐

Smart, Beautiful—Successful, independent, single Jewish female, with a smile to melt your heart. Seeking one sincere, successful, handsome, emotionally available, divorced/widowed man, 36-50, who will share a lifetime of tennis, fitness, good food and romantic Caribbean vacations. Photo a must. 5407 ☐

Help! I'm Marooned In The Hamptons—Professional, single Jewish male, 42, 5'11", the soft-spoken type, seeks a less isolationist existence. Interests include the arts and all types of music, good conversation, friends, city stuff and things offbeat. My carriage (pumpkin?) awaits. 5452 ☐

Vivacious, 35, Pretty—Green-eyed brunette, looking for her exciting, successful Westchester guy. Photo. 5403 ☐

I Never Walk Under Ladders—All my mirrors are intact, and I avoid black cats. So why such bad luck in finding a mate? Pretty Catholic attorney, 36, smart and funny, seeks a warm and kind professional man to share sports, theater, movies. Please send note/phone and four leaf clover. 5455 ☐

Beautiful, Green-Eyed Brunette—Art enthusiast - slim, fit, outgoing, high-spirited, witty, sensitive and sensuous, with wonderful NYC/Hamptons life style. Ready for committed relationship and family with late 30s-late 40s, 5'9" or taller man, who is attractive, fit, confident, intelligent, energetic, empathetic and self-aware. Note/photo/phone. 9594 ☐

Looking For Mia Farrow—It is better to know thyself than not. Successful, confident, world traveled, fatherly, fun-loving and free-spirited, 36-year-old Jewish man, who knows that he needs independence - looking for a woman who is also independent, self-assured, bright, classy, with fabulous motherly instincts and true dedication to same, to have children and a long-lasting, monogamous relationship. Please send note/photo/phone. 5468 ☐

Wanted: Delightful Jewish Man—Who yearns for 40-year-old, petite, simply terrific woman, professor - with a great kid, to lindy the night away with in their living room. 'Nuf said. 5457 ☐

Life Partner Sought!—Determined to meet a terrific woman, 28-35 - with looks, style, grace and glamour I stop and turn for, whose intelligence and pilgrim soul excite me, who enjoys country pleasures. I'm 6'5", successful, sincere, handsome, a real estate developer, humorous, creative, easygoing, 40s. I like politics, travel to far-away lands, small dinners with friends, and sunsets at my waterfront home. I'm ready to settle down. Photo essential/phone. POB 59, Centerport, NY 11721.

40-Year-Old - Never Been Married—Richard Gere look-alike, financially independent - looking for someone special, 25-35, for long-term relationship. Photo a must. 5463 ☐

39-Year-Old Puerto Rican Male—Insurance executive, looking for a well-spoken, well-educated, witty, happy woman with a social conscience. I enjoy helping others, jogging, travel and camping. Let's have fun together - now and forever. 9607 ☐

Handsome, Creative, Italian-American—Manhattan male, 34, into the arts, exercise and dining, seeks nonsmoking, buxom older woman. Note/photo. 9605 ☐

Gutsy But Sweet—Sharp mind, strong persona. I'm your male mirror, 27. Note/phone/photo. 5466 ☐

Asian MD—Very eligible, seeks lively, charming woman, 30-35. Phone and photo. 5423 ☐

Pretty, Smart And Funny—This lady is looking for a good man, 40-50, who likes travel, movies, dancing, romancing, country weekends, laughter and golf. Let's be good friends and great lovers. Note/photo. 9545 ☐

Perfect Package—Female, 37, white, seeks almost-perfect package - male, 40-55, white. Photo and note required. 9603 ☐

Good-Looking Woman—Professional, 45, 5'4", dancer's body. Enjoys music, the arts, ideas. Seeks keen-minded, upbeat, unpretentious man under 50 for serious relationship. 5485 ☐

STRICTLY PERSONALS

Refusing To Settle—Hopefully you haven't either. Professional, good-looking, Jewish (nonreligious) NJ gentleman, 45, who's very romantic, caring, sensitive and down-to-earth, seeks stunning partner, under 43, with a heart of gold, with similar qualities. We'll become best friends, lovers, and walk through life as one. Note and photo. 9626 ☐

Pretty Blond, 38—Ivy grad - likes tennis, sailing, Europe, dinner parties. Interests range from art and theater to politics and international finance. Seeks cheerful gent, urbane and kind, with a certain lively intelligence. Age 38-48. Photo. 5471 ☐

Zany Yet Mature—White male, 42, teacher, great sense of humor. Sensitive, honest, animal lover and well traveled. Seeking serious relationship. 5433 ☐

Easygoing, 30-Year-Old Jewish Male—Seeks sincere, attractive Jewish female, 25-30, who is ready for friendship, romance and marriage. If you would like to start our friendship, please send photo and note with phone. 5473 ☐

Smashing Redhead—Devastating smile, slim and graceful, with lots of heart and soul, seeks caring, successful, sane man, 45-60, to set the world on fire. 5425 ☐

A Rare Find—NJ woman - Bergen County, very pretty, 51 (looks 39). Kind, fun, and educated - MA. Seeks similar rarity with looks and character. 5430 ☐

Are You A Tourist Or A Traveler?—This attractive 27-year-old male, professional traveler, would love to meet a down-to-earth woman of the world. Photo/note please. 5408 ☐

Heart To Heart—Pretty, sensual, 45, Jewish, professional, caring, creative woman seeks warm, open, bright, successful, Jewish, 40-55 counterpart for relaxing fun, adventure - permanent status as best friends and lovers. 5482 ☐

Angel On Earth—Attractive, fun, 36, into the arts, seeks similar Christian man who is warm, witty, and wise enough to know that old-fashioned romance leads to lasting love. Nonsmoker. Photo. 9612 ☐

We Both Love Kids (I Have One)—You're warm, giving, ready to (re)connect with a woman who, like you, is emotionally alive, intellectually curious and accomplished. Attractive, early-40s Jewish woman seeks tall, secure man to enjoy together all that life will give us. 9629 ☐

38-Year-Old—Fit, Jewish business owner seeks romance with woman my age or younger, who enjoys some of the things I enjoy - such as dining out, movies, travel, the beach, holding hands, etc. 5438 ☐

As Time Goes By—The need becomes stronger to join with the right (not perfect) lady. Requirements: attractive, sophisticated, somewhat intelligent, age 36-48, NJ/Nassau/Westchester resident a plus. Myself: 44, 6', live/work NYC. I can enjoy most activities with the right partner. Handwritten note/photo please. 5389 ☐

Handsome, Blue-Eyed Blond—28, cuddlable, athletic, successful, Jewish - seeks 24-28, petite, attractive, witty Jewish female, for a love connection. Note/photo/photo appreciated. 5440 ☐

Misplaced Chicagoan—Single white man, 37, 6'4", with brown hair, green eyes, is searching for an attractive, thoughtful, sensitive woman, for love so sudden and so sweet. Note/photo. 9614 ☐

Single Jewish Female—33, attractive professional - loves travel, movies and dining out. Seeks down-to-earth, outgoing, educated, responsible, sincere, single white male, 30-40, to share good times. Photo appreciated. 9615 ☐

Attorney, Jewish, 45 Years Old—5'10", 180 lbs, above-average looking, mature and sincere, LI resident. Looking for marriage-minded woman with similar traits, who wants a child. 5439 ☐

Attractive Woman—Widowed, professional, slim, 5'7", 58 years, varied interests, down-to-earth with a touch of class, good sense of humor. Interested in meeting male counterpart, age 55-65, for good times and friendship. 5481 ☐

Handsome, Athletic Professional—PhD, 39, very warm, Jewish, who enjoys skiing, tennis and museums - seeks warm, beautiful, slim, educated woman, 27-37, nonsmoker. Photo appreciated. 5393 ☐

Not Presidential—Single, professional black female (40s, attractive, East Side Manhattan). In search of Running Mate (professional single male) to do dinners, theater, movies, or just spend quiet evenings in. My likes include: reading, sailing, crosswords, Broadway musicals. If you laugh at my bad jokes, so much the better. Outdoorsy (sometimes), couch slouch (other times). Smoker okay, since I am too. Workaholic encouraged (we each can understand the stressful times the other lives through). Note/photo/photo appreciated. 5402 ☐

Tall, Terrific, Single Mom—Professional, 43, widow. Slim, attractive, with 10-year-old daughter. Seeks cultured family man to laugh with, to share with, to make our family whole again. Note/photo. 5441 ☐

Pretty, Sweet Brunette RN—30s, seeks man for marriage and family. MD preferred. All considered. 35-55. 9625 ☐

Witty, Green-Eyed Blond—51, beautiful and brainy, professionally successful, involved in the arts, seeks male counterpart, 50-60, for spring romance and summer travel. Note, photo. 9586 ☐

51-Year-Old, Attractive, Blue Eyed—Widow, looks 41, does not smoke or drink, spiritually oriented. Enjoys museums, theater, spiritual workshops, humorous and fun to be with. Seeking like-minded individual with the same interests. Please send photo and letter. 5415 ☐

How About Paris—For this 46-year-old white male and the woman (30s) he hopes to find for romance, travel (preferably warm weather), fun times and much more... Picture a plus. 5483 ☐

Sleek, Chic And Unique—Lovely, slim, fair-skinned, pretty brunette female physician in late 30s, 5'7", divorced (no children) - enjoys music, good books, theater, ballet classes and good friends. Would like to meet a kind-hearted, intelligent, open-minded, educated professional or businessman, who is interesting, generous, politically aware, witty, happy with himself, and passionate about life. I am Jewish - you need not be. 5445 ☐

Hopeful Romantic—I'm 36, very handsome and nice, intelligent and caring, tall and financially secure, seeking a very nice, beautiful woman, 20s-30s, to share life with. Photo please. 5392 ☐

Successful Professional Man—47, divorced, seeks serious relationship with professional woman, 35-45. 5469 ☐

Wanted—Intelligent, secure Jewish male, 27-35, tennis, bikes, sail, ski and enjoy classical, reggae, jazz - with slim, stylish, classy, professional, hazel-eyed, blondish beauty, 29, 5'5". Photo. 5394 ☐

Not Looking For Bucks And Status—But heart, warmth, humor, fun. Spirited yet sweet, sexy, funny, unconventional, artistic. Seeks male, 38-48. 5437 ☐

What Delights The Senses...—Warms the heart and inspires the spirit? Our potential relationship! This handsome, earthy, fit Jewish professional, 37, 5'11", seeks slim, petite, lovely Jewish woman, 26-36, who, like myself, is upbeat, open, playful, psychological. Photo please. 5487 ☐

Rose Amongst Thorns—Is this Jewish, 30-year-old, perky, petite, pretty, intelligent attorney - seeking a single, nonsmoking, Jewish, established professional gentleman, age 34-39, ready for commitment. Note/photo. 9619 ☐

Pretty Female Exec—Early 40s, happy, successful, athletic and slim, wants partner for tennis, movies, travel, country weekends. You're a successful, upbeat, athletic Jewish man. Note/photo. 9621 ☐

Jewish Physician—40, loves jazz, rock 'n' roll, Village haunts and summer weekends in the Berkshires. Seeks slim, pretty woman for serious relationship. No response without photo. 9623 ☐

Leggy, Attractive, Classy, Fun—Warm Jewish female wants a vital Jewish male, 50-62, with old-fashioned values, for golf, tennis, travel, theater (maybe even an opera or two), laughing, loving and life. 914 great, NYC, CT, LI and NJ. Send recent photo and phone. 5442 ☐

Successful Professional—Very attractive Italian female, 38, 5'5", seeks successful, fun guy for romance and commitment. Looking to share similar interests: boating, fishing, dining out. Looking for a sincere relationship. Photo/note. 5416 ☐

Lively, Literate Lady—Seeks man with humor and intelligence, 60 plus. 5434 ☐

Husband Sought—By a cute, natural-looking lady, who is extremely young for 40 (in every way), and wishes to tie the knot by end of year. If you are 35 to 49, eligible, honest and very successful in your business - plus you have a definite desire to have children, then I want to meet you! If marriage and kids are essential to you, then please reply with a brief letter and phone number. 9624 ☐

Inspire Me—Very bright doer - lithe, sultry cutie, 5'6", 116 lbs, creative professional - needs caring, stable, cultured gentleman, 40-55...someone who has custody of a young child, or willing to adopt. Photo necessary - will exchange. 5488 ☐

Progressive, Left-Of-Center—Former college professor. Handsome Mediterranean appearance. Seeking black, Wasp or Christian woman interested in children, for a serious relationship. Photo. 5432 ☐

Let's Make Babies!—Single white female, 32, seeks single white male, 30-40, to share joys of parenthood. Am tall, nonsmoking, attractive, financially/emotionally stable. Seek same. Send note/photo. 9611 ☐

College Professor, Woman—European background, fluent in several languages. Energetic, fun-loving, 60ish, gentle, with passion for life. Enjoys film, art, opera, theater and traveling. Seeking slim, nonsmoking, cultured gentleman with similar interests and traditional values. Letter and photo please. 9418 ☐

Handsome Mensch—37, physician, writer, musician - with sense of humor - seeks attractive, thin Jewish woman for happily ever-after. Photo/phone. 5490 ☐

Shapely Size Six—Health-club fit, 39, attractive, sensual, sincere, successful sales professional; independent, self-supporting and unencumbered (except for my fish). Manhattan by day, North NJ by night. Seeks successful, charming, emotionally available man of substance, character and style, 38-48, 5'10" and over, with good looks and a sense of humor, to share life, loving and laughter. Extra points if you like theater, dance and CD 101.9. Bonus points if you can cook. Note and photo, please. 9628 ☐

Fun And Nice—42, professional, Jewish, pretty and in-shape female, longs to meet similar man with traditional lifestyle, who will welcome my children as I will his. Note and photo appreciated. 5448 ☐

Tired Of Urban Crunch?—Jewish male, 40, who values family, outdoors, and life's simple pleasures, seeks woman - 30s. Note/photo. 5444 ☐

Bright, Successful, Self-Made Blond—Looking for successful male - Jewish a must. Must love children, champagne wishes and caviar dreams, 43-50. Photo a must and a brief note. 9620 ☐

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STRICTLY PERSONALS

Creative, Adventurous Man Sought—By unique, beautiful, whimsical and sincere woman who believes that life should be filled with joys, laughter and passions. I'm 35, thin, and seek a visual man with style and humor, to share art, theater and the mountains. Do you like to buy flowers and love NY? Tall, long hair and motorcycle... not necessary, but wouldn't hurt. Note/photo please. 5297 ☐

Ready For A New Beginning—Very handsome, great shape, Jewish, financially and emotionally secure widower, 33, with beautiful 3-year-old daughter, seeks attractive, educated woman, 25-35, to share all the wonderful things in life, including marriage. Recent photo/note. 5447 ☐

Slim, Athletic CPA—45, handsome, witty, shy and sensitive. Enjoys tennis, hiking, travel, meditating at sunrise. Seeks slim, compatible lady for sincere relationship. Let's choose to see the best in each other. Note/photo/phone please. 9627 ☐ ☐

Lipstick Lesbian—35-year-old, attractive, feminine Wasp executive, looking for classy, energetic lady who enjoys sports and exploring NYC/New England. No smokers/drugs. Photo a must. 9541 ☐

Kind, Warm Jewish Female—39, with good looks, brains, compassion and grace, seeks a never-married, Jewish, gentle man, for love, joy and family. 5465 ☐ ☐

You're Older, I'm Younger - Let's Meet—I'm a handsome, witty, single white male, 35, who would like to date an attractive woman over 50. Photo/phone. 9589 ☐

Very Upbeat Divorced Dad—Two kids, 6', very good-looking, very fit, Wasp, very successful, young mid 40s. Looking for an equally upbeat, very pretty, slim, sociable, intelligent woman, with or without kids. Please be 28-40, used to living well, and a Manhattan resident. Please send note/photo optional. 5399 ☐

Let's Spend Our Life Together—Westchester, handsome, 39, Jewish, divorced man, childless, who's very successful, wants to get married again. Marriage is my goal and only a 25-35-year-old, very attractive woman need apply. My interests are boating, scuba diving, skiing, etc. I'm a giver, sensitive, and have everything in life except a mate. Please send photo (very important) and a letter about yourself. If you are honest, intelligent, attractive, athletic, please respond. 5489 ☐ ☐

Tender, Spontaneous, Writer-Editor—(Small, pretty) with a great laugh is looking for an intelligent, sensitive man (55 plus), who understands and values himself and needs to be close to a special woman. 5454 ☐

Pretty, Smart And Funny—This lady is looking for a good man, 40-50, who likes travel, movies, dancing, romancing, country weekends, laughter and golf. Let's be good friends and great lovers. Note/photo. 9545 ☐

Warm, Witty, Wise—Attractive, professional Jewish woman, 38, with a gentle soul, seeks caring, smart, honest, energetic, professional Jewish man, 35-45, tired of dating and eager to share ideas, laughs, tennis, NYC culture, country inns and more. 5370 ☐

Wry Mensch—Cute, slim, idealist MD, 30. Seeks tall, dark, voluptuous, articulate Jewish beauty, 35-45. Photo helps. 9551 ☐

Looking Forward To Meeting—An intelligent, witty, professional, single Jewish male with diverse interests. I'm a 34 year old, slim, pretty, bright, single Jewish female who enjoys both the city and country life. Note/photo/phone. 9608 ☐

Charming, Charismatic—Extremely handsome and athletic MD seeks trim, beautiful lady, 32-38, for passion and fun. Note/photo please. 9588 ☐

Pretty Pianist/Entrepreneur—34, seeks handsome, successful, smart, sane, adventurous, marriage/baby-minded man. Must be socially, spiritually and culturally aware. Photo/note. 5405 ☐

Lost In Westchester—42, 5'10", athletic, easygoing, sincere, handsome, Jewish (nonreligious) executive, looking for upbeat, slim, pretty, nonsmoking female for lasting relationship. Photo/note. POB 404, Scarsdale, NY 10583

Beautiful, Intelligent—Financially secure, fun-loving, divorced, Jewish, 39-year-old mom seeks charming, warm, successful, nonsmoking Jewish male, 38-50, with similar likes: beaches, palm trees, biking, theater, travel, cozy fireplaces and laughter. Must want permanent relationship. Note/photo/phone. 5412 ☐ ☐

Meet Mr. Fastidious—34, brilliant passionate, sensitive, charming, humble - desirous of one delectable, adorable, bright, shapely Jewish gal, 24-32, for adulation, adoration - annexation? Photo/note please. 9595 ☐

Smart, Sexy Lady Banker—Bright, discreetly charming, 44, a clear cut above the rest. Would love to meet you: fine gentleman (late 30s to early 50s), of high intelligence, wit, humor and (com)passion, for a re(al)ationship of a lifetime. European roots a plus. Are you out there? 5410 ☐

Handsome Jewish Male—5'9", 160 lbs. Full-time professional - part-time actor. Seeks slim female, 25-33, who enjoys working out, museums, laughter and romance. Religion not an issue. 5464 ☐ ☐

Fisherman Wanted—Slim, attractive lady - loves boats, dancing, outdoors. Seeks happy, active man, 45 plus, for cuddling, commitment, fishing the Esopus. Have waders, will travel. Note/photo, please. 5401 ☐

North Shore LI—Attractive, athletic, independent widow, 60, with warm heart, adventurous spirit and educated liberal mind, seeks brainy, witty, affectionate, nurturing, youthful, financially independent retiree, 55-65, over 5'10", nonsmoker, nonreligious, for athletic/cultural/intellectual pursuits, travel and romance. Widower a plus, bio/photo/phone if possible. 9582 ☐

Millionaire Male—Involved in real estate, is looking for a relationship with a beautiful woman, both inside and out, who enjoys boating, theater, champagne-and-caviar evenings, long weekends in the Caribbean and all life has to offer. Note/photo. 9585 ☐

Let Me Put You On A Pedestal—Warm, clean-cut, caring, smart, fun, divorced white male enjoys NJ oceanfront condo and all that NYC offers. Marriage-minded, 37, entrepreneur, 5'8", blue eyes, red hair, teddy bear, John Goodman type, dad, enjoys Broadway, dining, walks, travel, kids, pets, comedians and being in love. Seeks NYC lady to share all that life offers. Note/photo (essential). 9583 ☐

Hopeless Romantic—Looking to fall head-over-heels in love with an attractive, passionate, warm, self-confident Jewish male, 35-49. This adorable, sparkling attorney, 36, believes in "forever." Photo a must. 5435 ☐

I Have It All...—I want it all! I'm a stunning, elegant, very successful Jewish woman. World traveler, sensuous, savvy, charming. Excited to live life to the fullest - and to share it with a partner like myself. Only a very successful, 40s-50s, nonsmoking man need reply. Photo. 5309 ☐

Fur Is Your Fashion—Bright is your mind, passionate is your nature and warm is your heart. I'm a tall, handsome, well-built, caring and sincere man, 38, ready for commitment. Note/photo. 5344 ☐

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 733

BY MARY ANN MADDEN

Dear Mr. Smith:

Thank you for your recent application for the Satin Ivory Card from Credit Canada. Unfortunately, your relatively short term of employment as cattail monger. . . .

To: Leofric, earl of Mercia, husband to the Lady Godiva

From: Coventry Town Council. . . .

Dear Sheila:

I told you I was a poor correspondent when you first went away to school. Your letter telling me that you got new tape for my ring made me realize just how long it's been. There is really no easy way to say this. But here goes. Remember your sister? Doris?

Above, Dear John letters. Competitors are invited to compose the opening sentences of a bad-news bearer.

Results of Competition 730, in which you were asked to add a word to a familiar name, title, or the like.

Report: You Do Something Extra to Me. Well. Thanks for these. Lovely to look at, fun to read, and easy to dance to. I give them a seven. Duplicated here: Dietetic Fried Green Tomatoes. Read My Lips Lately? Safe Sex and the Single Girl. John Wayne's World. Believe It or Not Not. Repeats from the past: The Charge Account of the Light Brigade. Not Now, Voyager. Remembrance of Things Past Due. Cousin, Cousine, Cuisine. Dr. Zhivago, P.C. And, Don't Leave the Home Without It.

Are punctuation changes legal? Probably no. But if you're funny, you can get away with anything. Ask Janis Ian. Meanwhile, we can only hope that you are doing what you can to avoid the irritation and itching of spring fever.

First Prizes of two-year subscriptions to "New York" to:

INDIANA JONES AND THE REFORMED TEMPLE OF DOOM

Pamela Davis, Brooklyn

HAMLET, FRESH PRINCE OF DENMARK

Rebecca Katzin, Montreal, Quebec;

Bernard Sherman, N.Y.C.

sp. ment.: G. Kramer, N.Y.C.;

Janet Gorman, Timonium, Md.

CAPE FEAR CONDOMINIUMS

Debbie J. Wengrofsky, Norfolk, Va.

Runner-up Prizes of one-year subscriptions to "New York" to:

THE BALLAD OF REMEDIAL READING GAOL

Ione Matthews, Rockville, Ind.

DONNER PARTY FAVORS

Ethel Scher, Bronx

SUPERCALIFRAGILISTICEXPIALIDOCIOUS, WALES

Sally Bernt, Philadelphia, Pa.

THE SINGING BRONTË SISTERS

Ann Luoma, Burton, Ohio

sp. ment.: Martin Edelstein, Brooklyn

And Honorable Mention to:

I'D RATHER BUCHANAN BE RIGHT THAN PRESIDENT

Brendan Mahady, Washington, D.C.

CARRY ME PIGGYBACK TO OLE VIRGINNY

Sid Rothenberg, Whitestone, N.Y.

BESS, HOPEFULLY YOU IS MY WOMAN NOW

J. Brook, N.Y.C.

DANCING IN THE, OOPS, DARK

Martha H. Freedman, Sarasota, Fla.

similarly: Kyra N. Bromberg,

Champaign, Ill.;

Mitzi Marks, Princeton, N.J.

AFTER ALL, TOMORROW IS ANOTHER BUSINESS DAY

Joe Murray, Philadelphia, Pa.

IF NOMINATED, I WILL NOT RUN; IF ELECTED, I WILL NOT SERVE BROCCOLI

Michele Flora, Yorktown Hts., N.Y.

OVER THE RIVER AND THROUGH THE WOODS/TO GRANDMOTHER'S INACCESSIBLE HOUSE WE GO

Jennifer Duffy, Rochester, N.Y.

CHIA PET SEMATARY

Allyn I. Freeman, N.Y.C.

"FRIENDS, ROMANS, COUNTRYMEN, URBANITES. . . ."

Walt Tanski, Troy, N.Y.

DEADBEAT, SOME DAY I'LL FIND YOU

Bob Copeland, Sarasota, Fla.

THE MAN WHO CAME TO AT DINNER

James Tilton, East Hampton, N.Y.

THE TOTALLY GROSS NATIONAL PRODUCT

Selma Ellis, Glenview, Ill.

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Artie Gaffin, Los Angeles, Calif.

THE SINS OF THE FATHER ARE VISITED WEEK-ENDS UPON THE SON

Steven Colby, N.Y.C.

ALL QUIET ON THE BEST WESTERN FRONT

Richard Schwartz, Madison, Wis.

AS EASY AS ONE, TWO, THREE, FOUR

Dan Schwertman, Venice, Fla.

I REMEMBER YOYO MAMA

Mary Grace Dembeck, Westport, Conn.

THERE'S NO TIME WARNER LIKE THE PRESENT

Raymond E. Benenson, Niskayuna, N.Y.

NIGHT AND DAY YOU ARE CURRENTLY THE ONE

Adele Moloney, West Milford, N.J.

FUNNY PECULIAR GIRL

Robert Bosnak, Baden, Pa.

THE UNBEARABLE LIGHTNESS OF BEING SEAN

Vince Corvaia, Wichita, Kan.

sp. ment.: Jean Alpino, Brooklyn

ALL MIMSY WERE THE FIVE BOROGOVES. . . .

David I. Warren, Chagrin Falls, Ohio

A BIRD IN HAND IS WORTH TWO IN THE BUSH ADMINISTRATION

Tania St. Brienne, Far Rockaway, N.Y.

UPON WHAT MEAT DOES THIS OUR CAESAR FEED SPARKY?

Richard Burke, Ho-Ho-Kus, N.J.

I WANNA HOLD YOUR HAND GUN

Lisa Mowry, Decatur, Ga.

PETER, PAUL TSONGAS, AND MARY

Randy Brynien, Brooklyn

SNOW WHITE AND THE SEVEN SAMURAI DWARFS

Howard Oboler, N.Y.C.

CRAFTMATIC ADJUSTABLE RATE BED

Maggie Rosen, N.Y.C.

THE THIGH MASTER BUILDER

Byron Nelson, Morgantown, W. Va.

AFRAID OF MICE AND MEN

Tim Hanley, N.Y.C.

IN THE ROOM THE WOMEN COME AND GO TALKING OF VIRUS MICHELANGELO

Dolly Hecht, N.Y.C.;

Rawson Freeman, Atlanta, Ga.

JEANIE WITH THE LIGHT BROWN FACIAL HAIR

Andy Staff, Plymouth, Mass.

SALOME AND THE DANCE OF THE SEVEN POLY-ESTER VEILS

Vincent J. Conroy, Astoria, N.Y.

LOVE ME OR LEAVE ME PALIMONY

Jack Labow, N.Y.C.

THESE FOOLISH THINGS REMIND ME OF YOU, STUPID

Craig Wolfson, Waltham, Mass.

similarly: S. J. Bernstein, Philadelphia, Pa.

I AM NOT AN INDICTED CROOK

similarly: Pamela Jane Burke, Summit, N.J.

Arnold Malhmood, Gaithersburg, Md.

KISS ME ARSE, HARDY

Ron Green, Somers, N.Y.

A STREETCAR NAMED ME DESIRE

Floy W. Matthews, Rockville, Ind.

TO BE OR, SIMILARLY, NOT TO BE

John Bohannon, Wantagh, N.Y.

sp. ment.: PLC Mgt., Rockport, Mass.

I'M GETTING MY ACT TOGETHER AND TAKING IT APART ON THE ROAD

Susan Harriman, San Francisco, Calif.

Ren brandt

William Szabo

La Vinci

C.V. Beethoven

Mozart

E. V. Chas. 11

Vincenzo

Edgar Allan Poe

Elizabeth Barrett Browning

Renzi

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Ann Woodyard, Westminster, Col.

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Fred Buffa, Staten Island, N.Y.
sp. ment.: *Barbara Golub, Jericho, N.Y.*

THEY DIED WITH THEIR BOOTS ON ORDER
Tony Reeder, Brigham City, Utah
sp. ment.: *Natalie Greenberg, Fort Lee, N.J.*

TOUS EST POUR LE MIEUX DANS LE MEILLEUR
DES MONDES POSSIBLES . . . PAS!
Joe Clonick, N.Y.C.

THE NAKED AND THE DEAD BOUTIQUE
Vincent Lardo, N.Y.C.

THE STARTING HUNCHBACK OF NOTRE DAME
Arthur S. Ash, Mount Vernon, N.Y.

THE WAY TO A MAN'S HEART ATTACK IS
THROUGH HIS STOMACH
Mitchel Volk, Brooklyn

LA DONNA E MOBILE ALABAMA
Ed Flaspoepler, Dallas, Tex.

'TIS BETTER TO GIVE THAN TO RECEIVE CRIT-
ICISM
Louise Jackson, Somerset, Mass.

RAISON BRAN D'ÊTRE
Judith Sue Salb, Teaneck, N.J.

THE RUSSIAN COMMONWEALTH TEAROOM
Lawrence H. Zisman, East Windsor, N.J.

THIS LAND IS YOUR LAND JAPAN, THIS LAND IS
MY LAND. . . .
Renee Nedow, El Paso, Tex.

ZING WENT THE STRINGS OF MY HEART TRANS-
PLANT
Anna Lambiase, Brooklyn

TAKE MY ADDITIONAL WORD FOR IT
Robert D. Levine, Woodside, N.Y.

THE GOOD, THE BAD, AND THE FORMERLY UGLY
M. E. Colby, N.Y.C.
sp. ment.: *L. Soth, Northfield, Minn.*

YOU'VE COME A LONG WAY, MS. BABY
Todd E. Miller, Piqua, Ohio

ALL I ASK IS A TALL SHIP AND A MOVIE STAR TO
STEER HER BY
Jan Leighton, N.Y.C.

THE THEORY OF THE LEISURE SUIT CLASS
Jane Sperling, Rye, N.Y.

CALVIN COOLIDGE JEANS
Naomi Freeman, Shaker Heights, Ohio

LAY, SEMILITERATE LADY, LAY
Gene Granroth, Sheffield, Vt.

A DOUBLE DATE WHICH WILL LIVE IN INFAMY
Bernard Yudain, Greenwich, Conn.

HAVE A NICE DAY, BOZO
Jill Frenkel, Sunnyside, N.Y.

Competition Rules: POSTCARDS, PLEASE; TYPE-
WRITTEN IF POSSIBLE. ONE ENTRY ONLY
should be sent to Competition Number 733, *New York Magazine*, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by April 10. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 11 issue. Out-of-town postmarks are given three days' grace.

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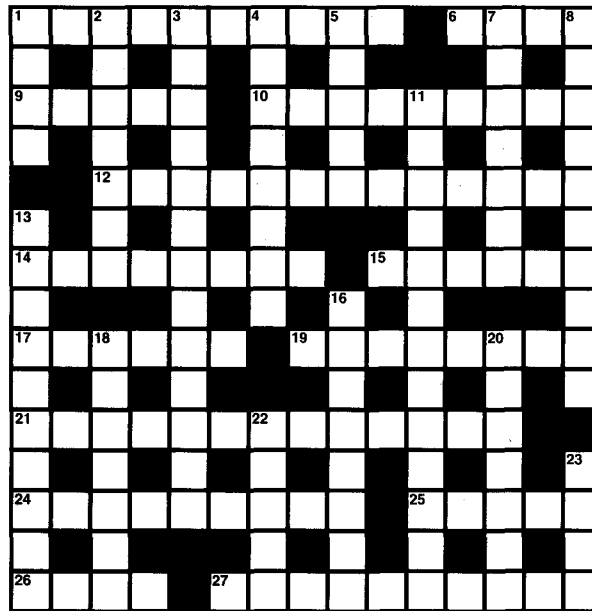
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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 Overwhelm then free five wild horses attacked by this virus. (5, 5)
- 6 Matches required by this game. (4)
- 9 A considerable number too fat. (5)
- 10 Sound contented about the hunt for a buyer. (9)
- 12 Cry with pain, seeing beetles going for birds. (6-7)
- 14 After the break star turn gets going again. (8)
- 15 Am rejecting eccentric aunt's old gown. (6)
- 17 There's fine rain but it's dry at home. (6)
- 19 Avalanche sighted from the sea? (8)
- 21 Grievously wounded by inexpert nail trimmer. (3, 2, 3, 5)
- 24 Twinkling North star leading mum to change character. (9)
- 25 Female going to church for this reason. (5)
- 26 An act deleted without hindrance. (4)
- 27 Determined to reach deranged relative about to be locked away. (10)



DOWN

- 1 A fuel eruption—it originated in Iceland. (4)
- 2 New start so many contrive, using different names. (7)
- 3 Not having the stomach for wrestling in sumo, all is up! (13)
- 4 Actions taken by Arab group in act of leaving Syrian front. (8)
- 5 Heart-broken, goes to ground. (5)
- 7 Just beginning mid-morning climb. (7)
- 8 Queen in shipwreck, despite having the necessary power, isn't expected to last for long. (10)
- 11 Man chews radish right away, then for a change has these. (3, 10)
- 13 Unpoetic writing wounded feelings of newsmen—thus, sought redress. (10)
- 16 Forbid pointless foragings after lavish food. (8)
- 18 Former president must reverse direction to cover the trail again. (7)
- 20 To make enquiries over article on Council of Europe—obliquely. (7)
- 22 Building hospital by the river. (5)
- 23 Impression made by a strike. (4)

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'CIRCLED MESSAGE': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

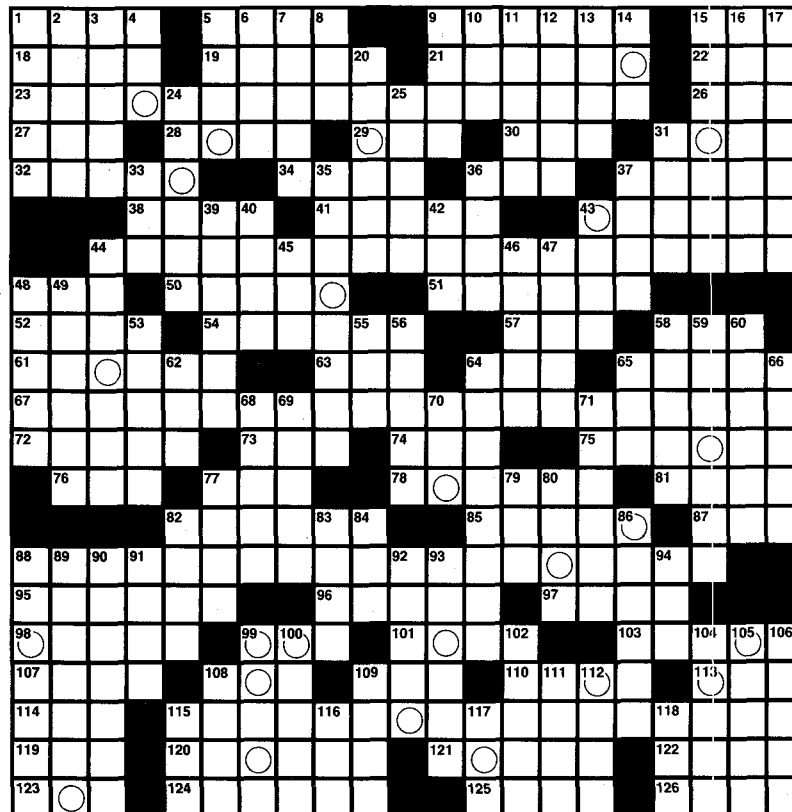
- 1 Hear — drop
- 5 Apiece
- 9 Gazelle's kin
- 15 Droop
- 18 Lady of Lisbon
- 19 Braid
- 21 Nutty candy
- 22 — roll (winning)
- 23 "On the — in Seventy-five": Longfellow
- 26 Wire measure
- 27 Arafat's org.
- 28 Time out
- 29 Before sigma
- 30 Middle of r.p.m.
- 31 Moore of "Ghost"
- 32 Frutti's go-with
- 34 Colorful fish
- 36 Needle aperture
- 37 Taj —
- 38 Sooner State: abbr.
- 41 Take — off one's feet
- 43 Queen of Tonga, once
- 44 "Men —": Shak.
- 48 Keats's ceramic
- 50 Dry-cleaner's target
- 51 Nappers' noises
- 52 Give a new look to
- 54 Gladdens
- 57 Battering device
- 58 One of Lincoln's sons
- 61 Open assertion
- 63 Cockney cry for aid
- 64 And more: abbr.
- 65 Wasn't well
- 67 "Calls back the —": Shak.
- 72 Medici city
- 73 Lily, in Lille
- 74 TV extraterrestrial
- 75 Kind of energy
- 76 Train lines, for short
- 77 Mouth piece
- 78 Pekoe vessel
- 81 Mediocre
- 82 Change back
- 85 Outerwear
- 87 Ending for stun or run
- 88 "—, and I were lord in May": Swinburne
- 95 Osmosed
- 96 Outlander
- 97 Weblike tissue
- 98 Luther or Larry

DOWN

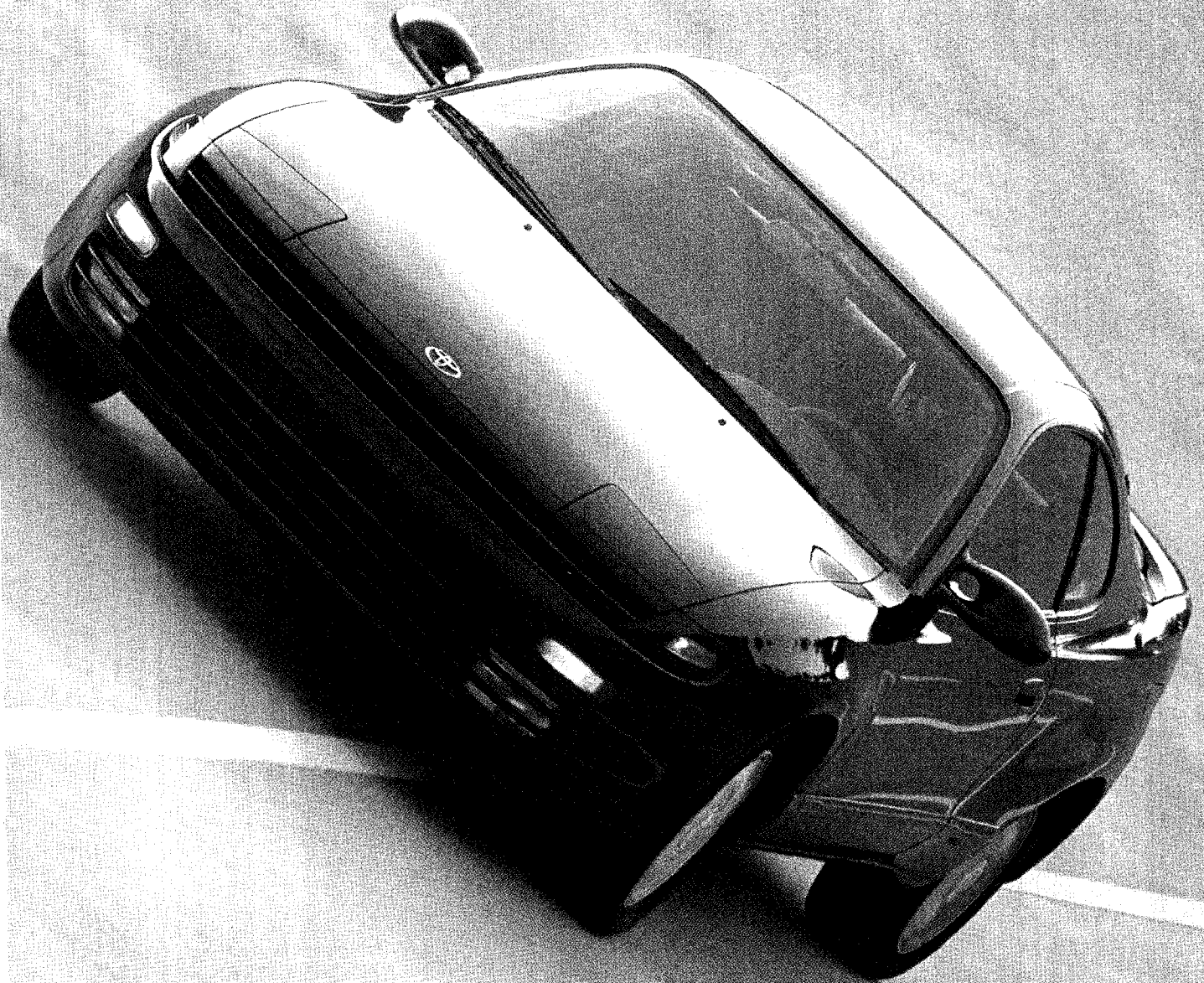
- 99 Toothpaste type
- 101 Trails behind
- 103 Choose for parenting
- 107 Farmer's locale, in a song
- 108 Coach Parseghian
- 109 Flick the tail
- 110 Hurt grievously
- 113 Actor Ayres
- 114 Gold: Sp.
- 115 "The uncertain —": Shak.
- 119 Like sushi
- 120 Disorderly protester
- 121 Scandinavian
- 122 Title for 36-Down
- 123 Hirt and Hirschfeld
- 124 Distant
- 125 Turnpike abbrs.
- 126 Greak peak
- 1 Skillful
- 2 WW I French GI
- 3 Metal bar
- 4 Opposite of yeah
- 5 Tool for a duel
- 6 Pub stock
- 7 Long-poem division
- 8 Batter's success
- 9 Data, familiarly
- 10 Bygone bird
- 11 Pet-shop charmer

- 12 Concur
- 13 Place to hibernate
- 14 Ocean abbr.
- 15 One way or another
- 16 With spirit, in music
- 17 Great Italian astronomer
- 20 Serf
- 24 Three-wheelers
- 25 "— I Hate to Get Up . . ."
- 31 Gless's TV colleague
- 33 Rocky elevation
- 35 Enamelists
- 36 A Churchill successor
- 37 West and Murray

- 39 During recent times
- 40 "Oh, What — Was Mary"
- 42 Oohs' companions
- 43 Noah's eldest
- 44 Phillips Academy town
- 45 Fjord
- 46 Toward the Arctic
- 47 Do detective work
- 48 Eurasian mountains
- 49 Au —
- 53 Jesse of Olympics fame
- 55 Nickname for Yale
- 56 Sound of something flattening on impact
- 58 Rookies: var.
- 59 Divorce payment
- 60 Expiration
- 62 Between pie and mode
- 64 Withdrawing from notice
- 65 Renter's rms.
- 66 Furnishing mode
- 68 Partner of kicking
- 69 Hamelin musician
- 70 Flamenco cry
- 71 Certain snake's warning
- 77 Licentious
- 79 City-hall pro
- 80 Brewer's oven
- 82 Sorry one
- 83 Genuine
- 84 Former chess champ
- 86 Deli buy
- 88 Duncan of dance
- 89 Part of FBI
- 90 Becomes jaundiced
- 91 Erstwhile imported car
- 92 Rice dish
- 93 Oldest President
- 94 June honoree
- 99 Marrying man
- 100 An — the ground
- 102 Keen-witted
- 104 As — the hills
- 105 Orchard fruits
- 106 Choreographer Tharp
- 108 What George couldn't tell
- 109 Sported
- 111 Cathedral alcove
- 112 Enrages
- 115 Fido's snarl
- 116 Up to now
- 117 And not
- 118 Summer zodiac sign



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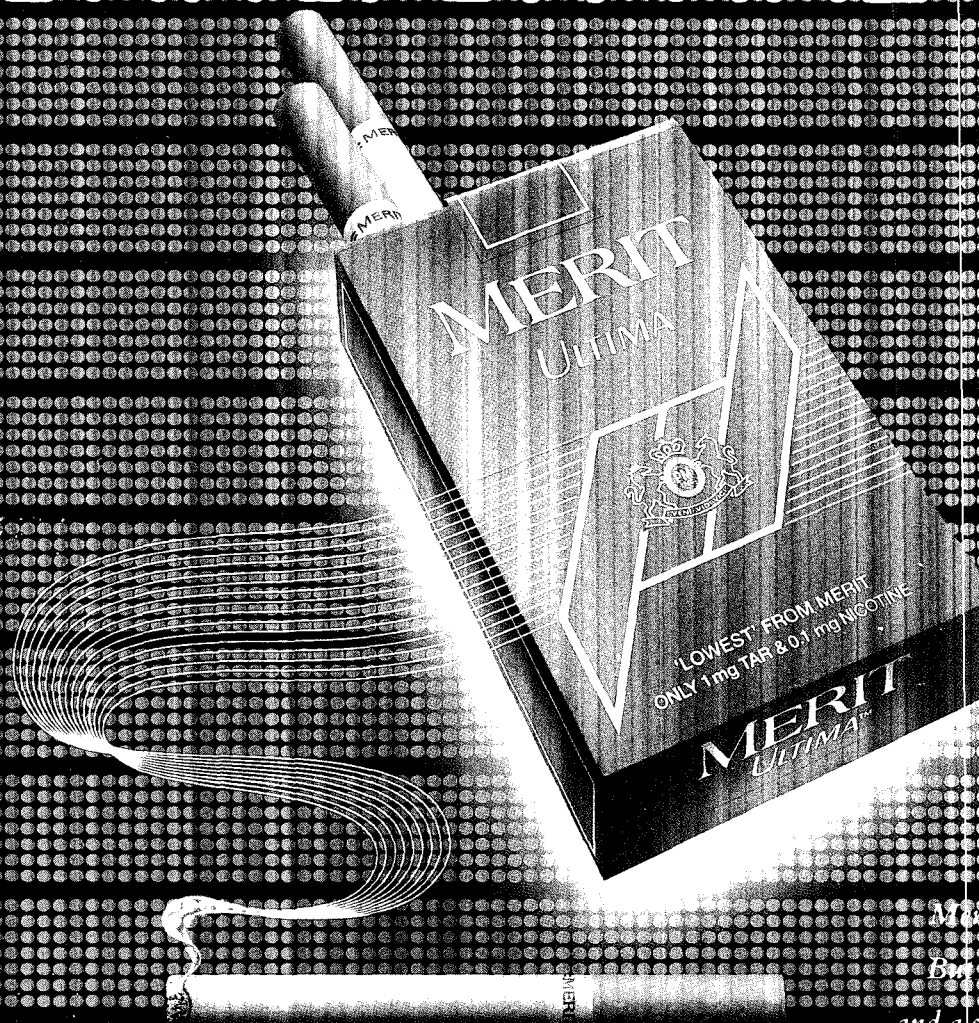
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